



Fanfare for the Common Men

By Eddie Robson

DRAMATIS PERSONAE:

THE DOCTOR: PETER DAVISON
Time traveller.

NYSSA: SARAH SUTTON
Time traveller's companion.

MARK CARVILLE: MITCH BENN
20-30 over the course of the play. Guitarist/vocalist in Merseybeat group The Common Men. Liverpudlian. (John Lennon type)

JAMES O'MEARA: ANDREW KNOTT
20-30 over the course of the play. Bassist/vocalist in Merseybeat group The Common Men. Liverpudlian. (Paul McCartney type)

KORKY GOLDSMITH: DAVID DOBSON
20-30 over the course of the play. Drummer/vocalist in Merseybeat group The Common Men. Liverpudlian. (Ringo Starr type)

LENNY KRUGER: RYAN SAMPSON
Early 30s. Apparently a rock manager from Brooklyn but actually a member of an alien race.

RITA / SADIE: ALISON THEA-SKOT
Rita: 19-26 over the course of the play. At the beginning, a typist who's recently left school; later, a music journalist. London.
Sadie: 18-28 over the course of the play. A music fan, ensnared by Lenny into assisting with his nefarious scheme. Liverpudlian.

PARAVATAR: JONTY STEPHENS
50ish. Apparently a spiritual guru from Indonesia but actually a member of an alien race.

ALSO: WAITER; COMPERE; CONTROL OFFICER; ASSISTANT; COMMANDER; BARMAN; POLICEMAN; NEWSREADERS x 2; PEDESTRIAN.

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PART ONE

DOCTOR WHO THEME

SCENE 1. INT. APARTMENT – 1970

F/X NEW YORK CITY TRAFFIC NOISE OUTSIDE WINDOW. MARK (30 AT THIS POINT, LIVERPUDLIAN, SARDONIC) IS BEING INTERVIEWED.

MARK:

The thing is, because we were in the middle of it all, to us it never felt real, you know? I sometimes wonder whether it ever was. (BEAT) But I think we properly realised what was happening when we came back from the tour in Sweden. First time we'd played abroad since we'd had a hit, and the second our plane landed back in London it was like –

SCENE 2. EXT. LONDON AIRPORT – 1963

F/X HUGE, SHRILL, TEENAGE CHEER. WE HEAR ODD SHOUTS LIKE 'IT'S THEM!' 'WE WANT THE BOYS!' 'I CAN'T BELIEVE IT!' BUT MOSTLY IT'S INAUDIBLE. DOCTOR AND NYSSA MUST SHOUT TO BE HEARD.

DOCTOR:

This is what I was talking about, Nyssa.

NYSSA:

Why is everyone making so much noise, Doctor? We can't even see them yet.

DOCTOR:

Just to be in the same place as them is exciting enough.

NYSSA:

So will they play music when they get off the plane?

DOCTOR:

No.

NYSSA:

What will they do?

DOCTOR:

Walk through the airport, get into a car and go home, I expect.

NYSSA:

So all these people are just here to shout at them?

DOCTOR:

Yes, essentially. This is what the Beatles inspired in people.

NYSSA:

Just for playing music?

DOCTOR:

And writing music. And for just being Beatles. Shall we see if we can get a closer look?

NYSSA:

Will it be louder there?

DOCTOR:

Probably about the same, I should think.

NYSSA:

What?

DOCTOR:

Probably about the same.

NYSSA:

Oh. All right then.

SCENE 3. INT. PLANE — 1963

F/X THE COMMON MEN — MARK, JAMES AND KORKY — ARE WAITING TO DISEMBARK.

KORKY:

They can't be here for us.

JAMES:

They've got banners with the name of the group on.

KORKY:

They're not telling us to go back where we belong, are they?

MARK:

I don't think we could if we wanted to. They say you can never go home again, don't they? We're in another world now, boys. Another world.

F/X THE PLANE DOOR OPENS, HE STEPS OUT. THE CROWD CHEERS LOUDER.

SCENE 4. INT. AIRPORT — 1963

F/X IN THE CROWD; STILL LOTS OF NOISE, BUT NOW WE CAN JUST PICK OUT 'I LOVE YOU, JAMES!' 'MARRY ME, MARK!' 'KORKY! OVER HERE!'. DOCTOR AND NYSSA TRYING TO GET A GOOD VIEW.

NYSSA:

I can't see a thing.

DOCTOR:

I can, just about... yes — there they are! John, Paul, George and... oh.

NYSSA:

What is it?

DOCTOR:

Why are there only three of them?

RITA:

Cos there are only three of them, granddad.

DOCTOR:

Only three Beatles?

RITA:

Who are the Beatles?

DOCTOR:

That's who everyone's here to see. Isn't it?

RITA:

Don't be daft. There's only one group going to get a crowd like this. The Common Men.

NYSSA:

The who?

DOCTOR:

No, they don't get together until next year. (TO RITA) The Common Men? They do sound familiar...

RITA:

Of course they do. Mark, James and Korky. Look — they're coming this way! Oh my god, they're coming this way!

DOCTOR:

(BEAT) Good grief.

NYSSA:

What is it, Doctor?

DOCTOR:

It's not them.

RITA:

Who are these Beatles then? Are they another group?

DOCTOR:

Yes.

RITA:

Are they any good?

DOCTOR:

Well... they were...

RITA:

Nobody's as good as The Common Men. (SHOUTS) Boys! Over here!

NYSSA:

You haven't landed us in the wrong place, have you, Doctor?

DOCTOR:

No. 31st October 1963 – this is definitely right. Something is very, very badly... Oh no!

NYSSA:

What? What are you looking at?

DOCTOR:

(SHOUTS) Get down! Over there – he's got a gun!

F/X IMMEDIATE CROWD REACTS – 'WHAT?' 'WHO'S GOT A GUN?'
'WHAT'S HAPPENING?' – BUT THE REST OF THE CROWD DROWNS HIM OUT.

RITA:

What?

DOCTOR:

(SHOUTS) The man in the brown coat! He's got a gun!

NYSSA:

He's moving through the crowd. (MOVING OFF) I'll get him.

DOCTOR:

Nyssa – no!

SCENE 5. INT. AIRPORT — 1963

F/X WITH THE COMMON MEN, GOING PAST THE CROWD — MOST OF WHOM ARE STILL IN COMMONMANIA MODE.

KORKY:

Did someone say something?

MARK:

Everyone said something, Korky. That's why it's so noisy in here.

DOCTOR:

(OFF) There's a man in the crowd with a gun!

JAMES:

A gun?

KORKY:

Gun?

JAMES:

He said there was a gun.

MARK:

Get down!

F/X TWO LASER-GUN ZAPS WHIZZ ABOVE THEIR HEADS AND HIT GLASS, CAUSING IT TO SHATTER AND FALL. TERROR IN CROWD.

SCENE 6. INT. AIRPORT — 1963

F/X IN THE CROWD. PANIC — 'OH MY GOD!' 'GET AWAY!' 'HE'S GOING TO KILL THEM!'.

NYSSA:

(TO HERSELF) There you... are!

F/X NYSSA DIVES AT THE GUNMAN (LENNY), KNOCKS HIM TO THE FLOOR.

LENNY:

Oof!

NYSSA:

(STRUGGLING) Got you!

DOCTOR:

(OFF) Well done, Nyssa! Hang on to him!

NYSSA:

I can't hold him down forever — someone grab his gun!

F/X LENNY OPERATES A DEMATERIALISATION DEVICE AND NYSSA'S NEXT LINE FADES...

NYSSA:

Quickly, before he tries [again]!

F/X AND THEY'RE GONE. CROWD AROUND THEM GASPS, BAFFLED — 'WHAT?' 'WHERE DID HE GO?' 'AM I SEEING THINGS?'.

DOCTOR:

(OFF) Nyssa? Nyssa!

F/X DOCTOR AND RITA RUN OVER.

DOCTOR:

Oh no.

RITA:

Where'd she go? Both of them, they just... (BREAKS OFF) Where did they go?

DOCTOR:

I've no idea.

F/X JAMES DASHES OVER.

JAMES:

What happened to him: the loony with the gun?

DOCTOR:

He got away. I'm sorry.

JAMES:

As long as everyone's all right... you're the one who shouted?

DOCTOR:

Yes, I saw him in the crowd, he pulled a gun...

RITA:

He just vanished...

JAMES:

Funny noise his gun made.

DOCTOR:

Yes, funny. I'm afraid I only saw him from behind – I didn't get a good look at his face.

JAMES:

Nice to meet you, anyway. I'm James.

RITA:

Yes, I know.

DOCTOR:

I'm the Doctor, and this is...

RITA:

Um. Er. Rita.

JAMES:

Me and the boys'd like to say thanks – can we buy you a drink?

DOCTOR:

There's really no – (BEAT) Actually yes.

F/X JAMES KEEPS TALKING AS HE WALKS AWAY.

JAMES:

Great. Come on by the bar in the First Class lounge. (BEGINS HEADING OFF; CALLS BACK) Bring your girlfriend too, if you like.

RITA:

(CALLS) I'm not his girlfriend. (TO DOCTOR) D'you think he heard that?

DOCTOR:

I'll happily set him straight, if it matters to you.

F/X THE CROWD IS MOVING ON AROUND THEM.

RITA:

Sorry. Not a big deal, is it, after what happened to your friend.

DOCTOR:

I have to find her.

RITA:

I did see what I thought I saw, didn't I?

DOCTOR:

Yes.

RITA:

She just faded out like she was never here. Was she a ghost?

DOCTOR:

No, she accidentally piggy-backed onto a matter dematerialisation device.

RITA:

(BEAT) OK.

DOCTOR:

Looked like it was fourth-dimensional, and it must've been small enough to wear under his coat so he can't have travelled that far... which narrows it down to anywhere on this planet within a temporal radius of a decade or two. Wonderful.

RITA:

I'm not sure if I'm still recovering from the shock or if you're just talking gibberish.

DOCTOR:

Simple version: the gunman escaped somewhere in time and Nyssa's been dragged along with him.

RITA:

Right.

DOCTOR:

It must have something to do with the change in history – so going for a drink with the three men at the centre of that change seems as good a place as any to start.

RITA:

You think they know who that guy was?

DOCTOR:

I assume he's not a friend, since he was firing an impulse laser at them, but we'll see what we can find out.

RITA:

We? You mean you and me?

DOCTOR:

It might be useful to have someone along who knows about them.
If you don't mind.

RITA:

What kind of idiot would mind meeting the Common Men?

SCENE 7. EXT. DOCKS – 1960

F/X HAMBURG. THE TIME MACHINE LENNY USED IN 1963 BRINGS HIM AND NYSSA HERE. THE NOISE OF THE TIME MACHINE SOUNDS UNSTEADY, UNHEALTHY.

NYSSA:

(COMPLETING HER SENTENCE AS THEY MATERIALIZE) [Before he tries] again. Oof!

F/X THE TWO OF THEM LAND HEAVILY ON THE GROUND, AS IF DROPPED FROM A COUPLE OF FEET IN THE AIR. WINDED, LENNY STRUGGLES TO GET TO HIS FEET.

LENNY:

Get off me, you stupid-!

NYSSA:

(CLINGING TO HIM) Not until you tell me who you are – and where we are!

F/X FROM A DISTANCE, KORKY SHOUTS AT THEM.

KORKY:

(OFF) Hey! What're you doing with that lass?

LENNY:

Damn!

F/X LENNY RUNS, SHOVING NYSSA TO THE GROUND. KORKY RUNS OVER TO HER.

KORKY:

You all right, love?

NYSSA:

I... I think so.

KORKY:

(CALLS) Give us a hand, boys!

F/X MARK AND JAMES DASH OVER.

JAMES:

Damsel in distress, is it Korks?

MARK:

Usually your department, James.

JAMES:

I know. I'm envious.

KORKY:

Help me get her up.

MARK:

Oh, now he wants help, but you see if he wants help with her later.

JAMES:

Come on, let's get the poor girl off the deck.

F/X THE THREE OF THEM HELP NYSSA UP.

NYSSA:

Thank you. You're very kind.

MARK:

So what's a posh girl like you doing down the docks at midnight?

KORKY:

Give over, Mark. (TO NYSSA) Did you know that bloke, luv?

NYSSA:

No.

KORKY:

Just some creepy kraut, then.

NYSSA:

Kraut?

JAMES:

You know, kraut. German.

NYSSA:

What made you think he was German?

MARK:

(LOUD AND SLOW) Because you're in Germany, love.

KORKY:

She must've got bopped on the head. (TO NYSSA) Where are you staying? We'll help you back.

NYSSA:

I don't know.

KORKY:

We should take her back to the digs. Sit her down where it's warm.

JAMES:

We're back onstage in fifteen minutes.

KORKY:

We've got time. She needs a cup of tea.

MARK:

We haven't got a kettle.

JAMES:

Or any tea.

NYSSA:

I'm fine, thank you. (BEAT) You're the group from the airport.

MARK:

You've got us confused with someone else. We've never been to an airport in our lives.

JAMES:

We took the boat train.

KORKY:

Come on. Come back with us.

JAMES:

Korky!

KORKY:

We'll make the gig! And if we don't, we'll get The Beatles to cover for us.

NYSSA:

Beatles. I came to see the Beatles.

MARK:

Then you've had a wasted trip. It's their night off tonight. Come on.

F/X THEY SHUFFLE OFF WITH NYSSA.

SCENE 8. INT. APARTMENT — 1970

F/X AS BEFORE.

MARK:

When we dragged her back to our place, she asked what year it was. I never thought it at the time, but obviously now I realise she was on something. You could probably get it back then if you were posh and knew the right people. But she was alright. Korky liked her a lot. (BEAT) I wonder what happened to her?

SCENE 9. INT. AIRPORT LOUNGE — 1963

F/X CALMER IN HERE, NOBODY MAKING A FUSS OF THE GROUP. VERY LOW CHAT MURMUR, NOTHING AUDIBLE. PLANES TAKING OFF IN BACKGROUND.

RITA:

I've never been on a plane.

DOCTOR:

I'm not getting on one any time soon. Not after what happened last time.

MARK:

What're you drinking, Doctor?

DOCTOR:

Just a ginger ale for me, thank you Jo[hn]- um, Mark.

JAMES:

And for you, Rita?

RITA:

Gin and tonic.

WAITER:

I'll bring those over for you, sir.

F/X WAITER GOES TO GET THE DRINKS.

JAMES:

Still can't get used to all this VIP treatment.

KORKY:

I think I could get used to it.

MARK:

I think I will get used to it. Enjoy it while it lasts, fellas.

RITA:

What'd you mean? You're not splitting up, are you?

JAMES:

I'm not splitting up, are you Mark?

MARK:

No, I'm not. Are you Korky?

KORKY:

No, I'm not. Still in one piece here.

JAMES:

See, we're at the top now, but how long d'you get at the top? A year? Two years? Nobody's ever had more than that.

RITA:

But you're better than those other groups.

MARK:

People'll move on, they always do. They'll find a new group with longer hair or tighter trousers.

F/X WAITER HAS COME BACK OVER WITH THEIR DRINKS, PUTS THEM ON THE TABLE.

WAITER:

Your drinks, gentlemen. Miss.

KORKY:

Cheers.

MARK:

How come you were in the crowd anyways? You're a bit older than our usual audience.

DOCTOR:

I'm a sociologist, I'm studying youth subcultures. I'm interested in why you're so popular.

JAMES:

Really?

MARK:

Kids like pop music. There you go, job done.

KORKY:

(LAUGHS) So much for sociology!

DOCTOR:

No, I think Rita's right. I think perhaps there is something different about your success.

JAMES:

It's true that nobody's ever been this big before. Not in England, anyway.

KORKY:

Don't tell Cliff Richard, mind.

MARK:

Maybe everyone was just ready for something to happen, and we're it. It could've been anyone, it happened to be us.

RITA:

But you're great.

MARK:

I know we are. But we've been lucky, too. Back in Hamburg, a lot of good groups broke up 'cause of national service.

DOCTOR:

National service?

JAMES:

We all got out of it. Flat feet, me.

KORKY:

Bad eyesight.

MARK:

Art student. Vital to the running of the country. Apparently.

RITA:

I wish my brother had got out of it.

JAMES:

Why?

RITA:

Training accident. He never wanted to do it in the first place.

MARK:

(BEAT) Oh, love, I'm sorry. Look at us sitting here laughing about getting out of it -

RITA:

I'm glad you got out of it. Nobody should have to do it, I mean what are we doing it for? So we can go off and help the Yanks in Vietnam?

DOCTOR:

(TO HIMSELF) Vietnam? (ALOUD) You said a lot of good groups in Hamburg broke up... what other groups [were there -]

JAMES:

Hey up, gaffer's giving us the nod.

MARK:

What's the rush? We've not got a gig tonight.

KORKY:

He's probably set up an interview or a photo session or a recording session or he wants us to open a supermarket.

DOCTOR:

I wonder if it would be possible [to see you again] -

JAMES:

Of course! Tickets. Least we can do. Look, here's a couple for the Royal Variety, Monday night. Backstage too.

F/X JAMES HANDS OVER TWO TICKETS.

DOCTOR:

Can we talk then?

JAMES:

Sure.

MARK:

Come on.

KORKY:

And thanks again!

F/X THEY LEAVE.

RITA:

Wow. Thanks for letting me tag along. I don't know how I can ever pay you back -

DOCTOR:

You can start by telling me more about your brother.

SCENE 10. INT. BUNK ROOM – 1960

F/X HAMBURG NIGHTLIFE CAN BE HEARD IN DISTANCE – MUSIC AND REVELRY. DOOR OPENS. NYSSA AND THE COMMON MEN WALK IN.

KORKY:

And this is our room...

NYSSA:

(BEAT) Oh.

JAMES:

It was like this when we got here. Honest. Wasn't it, Mark?

MARK:

Actually it was a bit worse. We cleaned that window.

NYSSA:

It's fine – sorry, what was your name?

KORKY:

Korky. Like the cat.

NYSSA:

What cat?

MARK:

I'm sure it's not what you're used to, princess. But it's all we serfs can afford.

NYSSA:

I'm not a princess.

MARK:

No, but you're close enough that you didn't realise that was a joke.

KORKY:

Stop confusing the poor lass, Mark. She's had a shock.

JAMES:

Where are you from?

NYSSA:

(BEAT) Esher.

MARK:

(POSH VOICE) Oh Esher.

NYSSA:

I should find that man. The one from the docks.

JAMES:

So he can beat you up again?

NYSSA:

He didn't beat me up. But he's dangerous and I need to know what he's planning to do.

KORKY:

Should you be looking for him, if he's dangerous?

JAMES:

Just want to remind you all, we've got a gig tonight. Now, as it happens.

NYSSA:

I need to go, I can't waste any time.

MARK:

You also can't wander around Hamburg this time of night on your own.

JAMES:

Why doesn't she come and see the show?

KORKY:

Good idea. Then we can help you find that spotty herbert afterwards.

NYSSA:

I'm not sure it's really my thing.

MARK:

If you came to see The Beatles, pet, you're going to love us.

SCENE 11. INT. AIRPORT LOUNGE – 1963

F/X DOCTOR AND RITA STILL HAVING A DRINK.

RITA:

Dad didn't tell me exactly what happened to Greg. It was something to do with... they were training with live ammunition.

DOCTOR:

It shouldn't have happened.

RITA:

No, that's what I'm saying, he shouldn't have had to go on service.

DOCTOR:

Yes, but more than that... this will sound very odd, Rita.

RITA:

I've had a very odd day.

DOCTOR:

Right. (BEAT) In the version of history I know, National Service ended three years ago.

RITA:

What do you mean, 'the version you know'?

DOCTOR:

I travel in time. I've seen the future. Sometimes history changes – sometimes in minor ways that don't affect the bigger picture, sometimes... it's like this.

RITA:

(BEAT) Assuming I buy all this – how does something like that happen?

DOCTOR:

Usually, because someone makes it change. Like switching points on a railway line – the train heads off in a different direction.

RITA:

Why would someone want National Service to keep going?

DOCTOR:

I'm not sure. Maybe that was just a side effect of the main objective.

RITA:

You're saying Greg died as a side effect?

DOCTOR:

Side effects can kill, that's why you read the label before you take medicine. What I mean is, I wonder if the real point was to take The Beatles out of their place in history.

RITA:

The Beatles? That other group you were talking about?

DOCTOR:

Yes. In the world I know, they're the ones who've got hundreds of fans greeting them at the airport.

RITA: So The Common Men forced loads of lads into the army so they could be the biggest pop group in Britain?

DOCTOR:

In the world, if things continue along the same course. But it may not be their doing – it's hard to tell.

RITA:

So what are you going to do about it?

DOCTOR:

You and I are going on a magical mystery tour.

SCENE 12. INT. TARDIS — 1963

F/X DOORS OPEN.

RITA:

Oh.

DOCTOR:

It's my time machine.

RITA:

Inside a police box.

DOCTOR:

Yes. Always feels like she's come home when we pop back here. To the 1960s, I mean. Not to London Airport.

RITA:

So... it's all true then.

DOCTOR:

Yes. Now, you asked what I was going to do. National Service should have been abolished at the end of 1960...

RITA:

So — you're going to go back and change it? Just like that?

DOCTOR:

I doubt it'll be that easy, but I'll certainly try.

RITA:

And that would bring Greg back?

DOCTOR:

Logically, it would stop him being in the accident, so...

RITA:

Then I'll help. Anything you need me to do.

DOCTOR:

Excellent. I was hoping you'd say that.

RITA:

Until we came in here I did think you were mad, you know.

DOCTOR:

Yes, I know.

RITA:

Now I'm wondering if I am.

F/X DOCTOR OPERATES THE CONTROLS. TARDIS TAKES OFF. HE KEEPS WORKING AT THE CONTROLS DURING NEXT SPEECH.

DOCTOR:

National Service was abolished in 1960, but it was wound down from 1957... so let's look for the reasons why that didn't happen. If we start with the Suez fallout and work from –

F/X TARDIS JUDDERS ALARMINGLY.

DOCTOR:

(TO TARDIS) Come on, old girl...

F/X SQUEAL OF PROTEST FROM TARDIS CIRCUITS.

DOCTOR:

All right, all right!

F/X DOCTOR OPERATES MORE CONTROLS, TARDIS SETTLES DOWN.

RITA:

What's the problem?

DOCTOR:

Er... normally it does travel in time. Honestly.

F/X DOCTOR OPERATES MORE CONTROLS.

RITA:

But not today?

DOCTOR:

Let me see...

F/X TARDIS LANDS. DOORS OPEN. AIR RAID BEYOND.

DOCTOR:

1940. Not a problem. Interesting.

RITA:

Er... are we in the middle of an air raid?

DOCTOR:

Hmm? Yes, I expect so.

F/X A BOMB EXPLODES OUTSIDE THE TARDIS DOOR, SCATTERING DEBRIS – CHUNKS OF EARTH – INSIDE & ONTO RITA.

RITA:

Look! You didn't have to take me into the Blitz just to prove this thing's a real time machine. Can we go please?

DOCTOR:

Of course.

F/X DOCTOR CLOSES DOORS.

DOCTOR:

I didn't just do it to prove the TARDIS works, though. I needed to know whether the TARDIS had a fault... or whether someone else had intervened.

F/X TARDIS TAKES OFF.

RITA:

How d'you mean?

DOCTOR:

A part of Earth's history has been time-locked.

RITA:

What does that mean? You can't go there?

DOCTOR:

Essentially. It's complex and very, very difficult to pull off, but someone has locked off the time vortex all around that point in 1957.

RITA:

To stop you doing what you just tried to do.

DOCTOR:

That seems the logical assumption, doesn't it? Someone's changed history, and now they're stopping me – or anyone else – from changing it back.

RITA:

So what now?

DOCTOR:

Back to 1963.

F/X DOCTOR LANDS TARDIS.

SCENE 13. INT. PFANNKUCHEN CLUB — 1960

F/X SEEDY. PUNTERS ARE CHATTING, IN GERMAN: 'WO SIND DIE MUSIKER?' 'ES IST EINE KALTE NACHT DRAUßEN', 'DU SIEHST TOLL AUS HEUTE ABEND', 'HEY BARKEEPER! VIER WEITERE BIERE HIER!' (I WILL SUPPLY MORE IF NEEDED.) MUSIC ON JUKEBOX.

JAMES:

Ta dah! The Pfannkuchen Club!

NYSSA:

Gosh. (COUGHS)

KORKY:

Nyssa? Can I get you a drink?

MARK:

Or a gas mask?

NYSSA:

It is very smoky.

JAMES:

Ah yes. The sweet smell of success, eh Mark?

MARK:

(WINE CRITIC VOICE) James, I'm getting aromas of sweat and just a hint of stale beer...

NYSSA:

I'm afraid I don't have any money...

KORKY:

Don't worry: I'll get it.

MARK:

Don't let Gunter see you buying drinks for girls, Korky. He'll think he's paying us too much.

NYSSA:

I'd just like some water, please.

JAMES:

Get her a coffee. She could do with something to perk her up.

MARK:

If she needs something to perk her up, boys, then the best thing we can do is get up there and play.

KORKY:

(TO BARMAN) Coffee and a glass of water for the lady.

JAMES & MARK:

(MOCKING) 'The lady'!

NYSSA:

Thank you.

JAMES:

(OFF) Come on!

F/X THE COMMON MEN BOUND ONTO THE STAGE. CHEERS, CRIES OF 'MACH SHAU!' OPENING BARS OF 'WHO IS THAT MAN'.

SCENE 14. EXT. STREET — 1963

F/X IN LIVERPOOL. DOCTOR MEETS RITA.

RITA:

Hi Doctor.

DOCTOR:

Rita. How did you get on?

RITA:

The woman at the first house said John lives in town now. She thought I was an old girlfriend come round because I was in trouble, or something.

DOCTOR:

Did she say what he's doing?

RITA:

He's still in a group. They're called The Famous Five. It's a joke name because there's four of them.

DOCTOR:

(IN CHORUS WITH RITA) ...there's four of them.

RITA:

I asked who else was in the group, because I thought they might be your Beatles with a different name, but she said they were called Pete, Chas and another Pete.

DOCTOR:

What about the other house?

RITA:

I met Paul, he was visiting his dad. He was nice. He's a clerk at a shipping office. But yeah, he did his service.

DOCTOR:

So did George. He's back now, apprenticed to his father. Ringo didn't get called up because of health problems – but he was never in the group in the first place. Both George and Ringo knew The Common Men from the clubs in Hamburg.

RITA:

So did Paul. He said he was going to get in touch and offer them some songs. I told him they've got lots of good songs of their own. He said so does he.

DOCTOR:

But he's missed his moment, and he's lost his group. The perfect storm which created The Beatles has been quelled.

RITA:

And The Common Men have stepped in.

DOCTOR:

But was it really as easy as that?

RITA:

They're a great group. Talent will out, as my mum used to say.

DOCTOR:

But can they keep it up like The Beatles did? I suppose we'll see on Monday how good they are.

SCENE 15. INT. PFANNKUCHEN CLUB — 1960

F/X LAST NOTES OF GIG BEING PLAYED. END OF 'JUST COUNT TO THREE'. HUGE CHEER FROM CROWD, INCLUDING NYSSA AND SADIE (LATE TEENS, CONFIDENT).

JAMES:

(ON MIC) Cheers, we've been The Common Men and we'll continue to be so tomorrow!

F/X CROWD SETTLES DOWN TO MORE GERMAN CHATTER: 'DAS WAR UNGLAUBLICH!' 'JAMES SANG SO GUT HEUTE,' 'SIE MACHEN EINEN GROßEN VERSION EINES SONGS VON LITTLE RICHARD'.

NYSSA:

Heavens.

SADIE:

Aren't they great? I've been watching them since Liverpool, but they get better and better!

NYSSA:

Liverpool?

SADIE:

They're from Liverpool. Can't you tell from the accent?

NYSSA:

I'm not very good with accents.

SADIE:

Expect everyone north of Hertfordshire sounds the same to you.

NYSSA:

Er... yes. So do you know them?

SADIE:

No. Not properly. I'm just a fan to them.

NYSSA:

Gosh. You must like them a lot to follow them around like this.

SADIE:

Best group in the world. In the universe, probably. And one day everybody'll agree with me.

F/X THE COMMON MEN ARRIVE WITH THEM.

KORKY:

(APPROACHING) Nyssa! Nyssa!

SADIE:

(TO NYSSA; SHARPLY) You know them?

NYSSA:

We just met. Hello, Korky.

KORKY:

(ARRIVING) Well, what d'you think?

NYSSA:

It was very... energetic.

JAMES:

Throw the poor kid a bone, love.

NYSSA:

I liked it. I've just never seen anything quite like it before. Where I come from, music is far more formalised and complex.

MARK:

Probably brought up on Beethoven and that, weren't you?

NYSSA:

Everyone else seemed to enjoy it a lot.

SADIE:

It was amazing.

KORKY:

Yeah, cheers Sadie.

JAMES:

It was a good night tonight. You got lucky.

MARK:

Lucky nothing. Korky was trying extra hard to impress his new friend.

KORKY:

Give over.

MARK:

I'm not knocking it, she can come and watch us every night if that's what happens.

F/X CAMERA CLICK AND FLASH.

JAMES:

Hey! If you're going to take pictures, Sadie luv, at least give me a chance to do me hair first.

SADIE:

Sorry.

SCENE 16. INT. APARTMENT – 1970

F/X AS BEFORE.

MARK:

Something seemed to click around then. When we came back from Hamburg and played Liverpool again – crowds went mad. Went on tour, crowds went mad. You couldn't hear yourself play. It got frightening sometimes. They called it Common Mania. (BEAT) When did they start saying Common Mania? Was it after the Royal Variety?

SCENE 17. INT. DRESSING ROOM – 1963

F/X AT THE PRINCE OF WALES THEATRE. MUFFLED SCREAMS OF FANS.

MARK:

You'd have thought they'd have given us separate dressing rooms. Mind you, the Queen has to sit in that ashtray all evening, so I suppose we got off lightly.

JAMES:

Here, Mark, listen to this.

MARK:

What?

F/X JAMES OPENS A WINDOW – THE SCREAM IS BOTH MORE AUDIBLE AND MORE FRENZIED, AS THE CROWD CAN SEE HIM AT THE WINDOW. 'JAMES!' 'OH MY GOD!' 'JUMP, WE'LL CATCH YOU!' 'LOVE YOU JAMES!'

JAMES:

Evening girls.

F/X HE CLOSES THE WINDOW. THEN HE OPENS IT AGAIN AND THE SAME THING HAPPENS.

MARK:

If we shook our hair and shouted 'C'mon baby' and then told them to invade Czechoslovakia I swear they'd do it. Well, at any rate they'd give it a go.

F/X DOOR OPENS. KORKY PEERS IN.

KORKY:

Boys! We're on.

SCENE 18. INT. AUDITORIUM — 1963

F/X MURMUR AMONG CROWD: 'ARE THEY NEXT?' 'WONDER WHAT THEY'LL PLAY?' 'SAW THEM AT MARGATE IN THE SUMMER, THEY WERE INCREDIBLE'.

RITA:

I can't believe they're not top of the bill. That last act was a waste of space!

DOCTOR:

If everything goes the same way as it did for The Beatles, Rita, it won't matter. This is the only part of the night anyone will remember.

COMPERE:

(OFF) Ladies and Gentlemen, welcome the year's top pop sensation... The Common Men!

F/X APPLAUSE, WHOOPS ALL AROUND.

GRAMS THE COMMON MEN LAUNCH STRAIGHT INTO THEIR NEW SINGLE: 'OH WON'T YOU PLEASE LOVE ME?'. LET THIS PLAY FOR HALF A MINUTE OR SO, THEN CONTINUE UNDER DIALOGUE.

F/X AROUND THE DOCTOR AND RITA, THE FANS IN THE CROWD ARE GOING WILD. REALLY WILD. 'SO GOOD!' 'THEY'RE THE BEST!' 'LOVE THEM!'

DOCTOR:

Not bad.

RITA:

Not bad!

DOCTOR:

The reaction is extraordinary though... even more than The Beatles got.

RITA:

That's cos they're better than your Beatles.

DOCTOR:

Rita, remember what it cost to get them to this point. Your brother, and all the other... Is the Queen Mother is actually doing the twist up there?

RITA:

They're fab!

DOCTOR:

Fab Three... not quite the same, is it...

SADIE:

(SHARPLY; HARSHLY) If you don't like it, shut up. Or better yet, go home.

DOCTOR:

I didn't say I disliked them, I just –

SADIE:

(TO EVERYONE ELSE) This bloke says they're rubbish!

F/X FANS IN AUDIENCE TURN ON THE DOCTOR: 'WHAT?' 'WHO'S HE THINK HE IS?' 'SHUT UP!'

DOCTOR:

I only said – Get off me! I don't want to call a member of security over, but –

RITA:

Stop it, Doctor! She's right!

SADIE:

Yeah!

DOCTOR:

Rita! What's the [matter with –]

RITA:

(INCREASINGLY HYSTERICAL) You're spoiling it! This is the most important moment in the history of probably the world and there you are yamming away about this, and that, and everyone should just listen to them!

DOCTOR:

(BEAT) We're getting out of here.

RITA:

No! No, we've got to stay and – let go of my arm!

SADIE:

Yeah! Let go of her!

DOCTOR:

It's for your own good, Rita. And mine.

F/X DOCTOR HAULS RITA AWAY.

SCENE 19. INT. THEATRE CORRIDOR — 1963

F/X DOORS OPEN, DOCTOR BRINGS RITA OUT. WE CAN STILL HEAR THE COMMON MEN'S SONG — THIS IS CONTINUOUS.

RITA:

What the hell d'you think you're doing, taking me out of there when the [most important —]

DOCTOR:

Rita. Listen to me. (SEARCHING HIS POCKETS) Oh, where is it?

RITA:

You get me into the biggest thing that's ever happened and drag me out after a minute, what kind of a cruel [trick —]

F/X DOCTOR BRINGS A POCKET WATCH OUT OF HIS POCKET.

DOCTOR:

Aha! Pocket watch! (THE CHINK OF THE CHAIN AS THE WATCH DANGLES FROM IT, THEN THE DOCTOR SWINGS IT FROM SIDE TO SIDE — WE HEAR THE TICKING SWING FROM SIDE TO SIDE OF THE STEREO FIELD DURING:) Look, Rita, watch it going back and forth.

RITA:

What're you trying to do, hypnotise me into thinking what you said [about them —]

DOCTOR:

No, just trying to get you to focus on something else.

F/X AS THE WATCH SWINGS, THE TICKING BECOMES LOUDER & THE BACKGROUND ATMOSPHERE FADES AWAY.

RITA:

But I don't... understand what you... what... Doctor?

DOCTOR:

All right now?

RITA:

Yeah.

F/X DOCTOR STOPS THE POCKET WATCH SWINGING & SNAPS IT SHUT. THE BACKGROUND LEAPS BACK TO NORMAL.

DOCTOR:

Good.

RITA:

(BEAT) That was strange.

DOCTOR:

What was strange?

RITA:

I... just couldn't think of anything else... when we were in there. With them on the stage. I wanted to know everything about them, wanted to keep them with me all the time.

DOCTOR:

And that's different to how you felt before? At the airport?

RITA:

It's sort of the same... but more so. The excitement was there, same as before. The need to see them. Only this time I felt... I felt like I'd kill for it.

SCENE 20. INT. AUDITORIUM – 1963

F/X THE COMMON MEN FINISH THEIR SONG (STILL CONTINUOUS).

JAMES:

Thank you very much. Thank you.

F/X A RING IS THROWN ONSTAGE WITH A PING.

MARK:

Thank you, your majesty. But you were only supposed to rattle your jewels, not throw them!

F/X LAUGHTER FROM CROWD.

KORKY:

Don't worry, ma'am: we'll return your ring after the show.

MARK:

Much appreciated, but we don't need it thanks – we're all right for a bob or two these days.

F/X LAUGHTER FROM CROWD.

JAMES:

Now we'd like to sing you a number that's been in our set since we played the clubs in Germany –

F/X 'WHO IS THAT MAN?' STARTS UP.

SCENE 21. INT. THEATRE CORRIDOR – 1963

F/X DOCTOR AND RITA HURRYING THROUGH.

RITA:

Are we allowed in this bit, Doctor?

DOCTOR:

I'm allowed everywhere.

RITA:

What are we looking for?

DOCTOR:

Something is amplifying the effect the group has on the crowd. It could be something about the group themselves, some kind of psychic power they have, or it could be something artificial.

RITA:

Like a machine?

DOCTOR:

Exactly. Let's try the understage area...

F/X THEY HURRY DOWN SOME STEPS.

RITA:

How could a machine change how people feel about them?

DOCTOR:

A hundred years ago you might have asked how a machine could make you hear the voice of a person who wasn't in the same room as you. You'll find machines can do all manner of remarkable – Aha!

F/X THE SAME DEMATERIALISATION NOISE FROM EARLIER.

RITA:

That noise again.

DOCTOR:

Through there! Quickly!

F/X THEY RUSH FOR A DOOR AND BARGE THROUGH IT. THE NOISE IS JUST DYING AS THEY ENTER.

DOCTOR:

Gah! Missed him.

RITA:

The man who shot at them, his machine made that noise.

DOCTOR:

Yes. Quickly, get a reading...

F/X DOCTOR GETS OUT A SCANNER FROM HIS POCKET, WHICH HE USES (ALL WHILE RITA TALKS).

RITA:

Why would someone shoot at The Common Men, then sit in the basement of the Prince Of Wales Theatre trying to make people like them more? (BEAT) What are you doing?

DOCTOR:

Ever since the incident at the airport, I've been carrying this around. It's a component of the TARDIS, reads residual time traces and works out where, or rather when, someone's gone... you have to get it before the trail goes cold...

F/X SCANNER BLEEPES.

RITA:

Does that mean you've got something?

DOCTOR:

Yes. Back to the TARDIS, quickly!

F/X DOCTOR RUNS FROM THE ROOM, RITA FOLLOWS.

SCENE 22. INT. THEATRE CORRIDOR — 1963

F/X DOCTOR AND RITA RUNNING BACK UP THE STEPS & INTO THE SAME CORRIDOR AS BEFORE.

RITA:

I've still got no idea what's going on.

DOCTOR:

No shame in that, Rita, I've no idea either. This is one of those ones which is like a jigsaw with most of the pieces miss— (BREAKS OFF) Ah. Hello.

F/X THEY'VE TURNED A CORNER AND BUMPED INTO A GROUP OF FANS, HEADED BY SADIE, EMITTING A MALEVOLENT MURMUR. 'THERE THEY ARE,' 'HATE HIM,' 'LOOK AT HIM'.

SADIE:

It's him again.

DOCTOR:

Oh.

SADIE:

He hates them.

DOCTOR:

No, not at all —

RITA:

Listen. There's something wrong here, he's just trying to work out what it is.

SADIE:

Kill him.

DOCTOR:

What?

SADIE:

Kill him!

F/X CHANTS OF 'KILL HIM! KILL HIM!'

DOCTOR:

You don't understand! Something's controlling your thoughts, manipulating you into—.

F/X A GLASS IS THROWN & SHATTERS AGAINST THE WALL NEXT TO HIM

RITA:

Let's get out of here.

DOCTOR:

Good idea. Let's try the stage door.

F/X THEY TRY TO RUN THE OTHER WAY, BUT HEAR MORE CHANTS OF
'KILL HIM! KILL HIM!' FROM BEHIND THEM.

RITA:

Too late! There's more of them behind us – look!

DOCTOR:

Oh, dear. We're trapped!

F/X 'KILL HIM! KILL HIM!'

GRAMS DR WHO THEME

PART TWO

GRAMS DR WHO THEME

SCENE 23. INT. THEATRE CORRIDOR – 1963

F/X AS BEFORE.

SADIE:

Kill him!

F/X CHANTS OF 'KILL HIM! KILL HIM!'

DOCTOR:

You don't understand! Something's controlling your thoughts, manipulating you into-.

F/X A GLASS IS THROWN & SHATTERS AGAINST THE WALL NEXT TO HIM

RITA:

Let's get out of here.

DOCTOR:

Good idea. Let's try the stage door.

F/X THEY TRY TO RUN THE OTHER WAY, BUT HEAR MORE CHANTS OF 'KILL HIM! KILL HIM!' FROM BEHIND THEM.

RITA:

Too late! There's more of them behind us – look!

DOCTOR:

Oh, dear. We're trapped!

F/X 'KILL HIM! KILL HIM!'

RITA:

Hey! Look! I've got a backstage pass!

F/X CHANTS DIE DOWN FOR A MOMENT.

DOCTOR:

(LOW) What are you doing?

RITA:

(LOW) Get back against the wall. (TO CROWD) Access all areas. You want it?

F/X THEY DO.

RITA:

I'll chuck it down these steps – finders keepers. (SHE CHUCKS IT) There! Go and get it!

F/X RITA THROWS HER PASS DOWN THE STEPS. THE FANS RUN AFTER IT, BARGING EACH OTHER OUT OF THE WAY AND SHOUTING 'MINE! IT'S MINE!' 'GET OFF IT!' 'I NEED THAT!' ETC.

DOCTOR:

Well done.

RITA:

Come on!

F/X THEY RUN FROM THE BUILDING.

SCENE 24. INT. APARTMENT — 1970

F/X AS BEFORE.

MARK:

I did hear about some people getting hurt in the crowds, yeah. But that wasn't our problem, I mean we didn't do that. I'm not a leader, I'm just a singer. Don't come to me with that kind of responsibility, I don't want it.

SCENE 25. INT. PFANNKUCHEN CLUB — 1960

F/X CLUB IS CLOSING UP AT THE END OF THE NIGHT. NO TALK, JUST GLASSES BEING COLLECTED, TABLES STRAIGHTENED, ETC. NYSSA IS HAVING A DRINK WITH KOR KY.

KOR KY:

We did have another guy in the group, played guitar and a bit of piano.

NYSSA:

What happened to him?

KOR KY:

Lost him on the boat. Went overboard. They never found his body.

NYSSA:

Oh.

KOR KY:

(BEAT) Nyssa, I'm kidding. It's always been just the three of us.

NYSSA:

I'm sorry, Kor ky — I don't understand your jokes.

KOR KY:

You will if you hang around long enough. (BEAT) I mean, if you want to hang around at all.

F/X MARK AND JAMES WALK OVER.

MARK:

They're slinging us out.

JAMES:

Yeah, Bastian wants to close up.

KOR KY:

(TO NYSSA) Where are you staying?

NYSSA:

I don't know.

JAMES:

You haven't got a hotel, or... anything?

NYSSA:

No.

MARK:

You might want to plan your next foreign holiday a bit more carefully, love.

NYSSA:

I came here by mistake – I don't have any money, I didn't get a chance to plan anything.

KORKY:

(TO MARK AND JAMES) Lads? Come on.

MARK:

(WITH A SIGH) You're explaining it to Gunter if he gets the hump about it.

NYSSA:

About what?

KORKY:

You can have my bed. I'll sleep on the floor.

NYSSA:

I couldn't make you do that.

JAMES:

You can't make him not. Chivalry's his middle name.

MARK:

Generosity's his first name. That's why we call him Korky. Generosity Chivalry Goldsmith is a bit of a mouthful.

NYSSA:

Thank you.

KORKY:

Don't mention it.

JAMES:

Seriously, don't. If the promoter finds out we're letting girls stay we'll be out on our ears.

SCENE 26. EXT. STREET — 1963

F/X A LONDON SIDE STREET. DOCTOR AND RITA HURRY DOWN IT.

DOCTOR:

This gets more and more worrying, Rita.

RITA:

I'll say.

DOCTOR:

The Common Men already have over a million fans in this country alone. Within a year they'll be known all over the world. Could they all be made to act like the ones we just saw?

RITA:

I don't know.

DOCTOR:

Neither do I.

F/X DOCTOR STOPS RUNNING, SO DOES RITA.

DOCTOR:

This is getting dangerous — I don't think you should come with me any further.

RITA:

What? You've got to be jok[ing]!

DOCTOR:

I mean it, Rita. I'm sorry.

RITA:

(SLIGHTLY TAKEN ABACK) Well... Is... is there anything else I can do?

DOCTOR:

Find out more about The Common Men. Anything strange about their background, anything that suggests they don't belong here.

F/X DOCTOR OPENS THE TARDIS DOOR.

DOCTOR:

I promise I'm not fobbing you off. That really would be terribly useful information.

RITA:

(SLIGHTLY GRUDGINGLY) I'll do what I can.

DOCTOR:

Thank you. You've been a tremendous help. I'll come back and catch up with you... another time.

F/X CLOSES TARDIS DOOR. TARDIS DEMATERIALISES.

RITA:

(BEAT) Suppose I'd better get on with it then.

F/X SHE WALKS AWAY.

SCENE 27. INT. APARTMENT – 1970

F/X AS BEFORE.

MARK:

There's people who've tried to find the Doctor. Good story, isn't it – the man who saved our lives. But we never found out his name, so that's all they had to go on. He didn't come backstage at the Royal Variety. I never saw him again. (BEAT) No, what am I talking about? Of course I did. When we went to see Paravatar. When would that have been – '67?

SCENE 28. EXT. HALL — 1967

F/X SCREAMING FANS AT A FENCE AROUND A TOWN HALL IN WALES.
SAME WILDTRACKS AS AIRPORT SCENES SHOULD WORK HERE.

LENNY:

Hey, buddy. Buddy.

DOCTOR:

What?

LENNY:

Don't get any ideas.

DOCTOR:

I can't help it, they just happen.

LENNY:

You're here looking for a piece of The Common Men, yeah?

DOCTOR:

No.

LENNY:

Be honest, I mean, look at you. You're not a fan, are you?
Which means you want something from them.

DOCTOR:

I just want to talk to them. Why? What do you want from them?

LENNY:

I'm gonna be their new manager. Got the pitch all worked out.
When they hear what I got planned [they'll be -]

DOCTOR:

What have you got planned?

LENNY:

I ain't telling you. Who the hell are you anyway?

DOCTOR:

I'm the Doctor.

LENNY:

Oh yeah?

DOCTOR:

Yes. I'm sorry: have we met before? You seem [familiar]-

LENNY:

(CUTTING IN) Listen to this, 'Doctor' — I know what's best for
these guys and when I see —

F/X CROWD ROARS AS DOOR OPENED AND JAMES LOOKS OUT.

DOCTOR:

Ah! There he is.

SCENE 29. INT. HALL – 1967

F/X CONTINUOUS, BUT WITH A SHIFT OF FOCUS TO JAMES, STANDING IN THE DOORWAY.

JAMES:

Thanks for coming – we're going to be in here a couple of hours and if you're patient we'll do some autographs afterwards, OK?

F/X SOMEONE IN THE CROWD SHOUTS 'PLAY A SONG!'

JAMES:

Sorry, we haven't brought our guitars.

DOCTOR:

(OFF) James? James!

JAMES:

Sorry, we can't –

DOCTOR:

(OFF) James, listen! I think you may be in danger again!

JAMES:

I know that voice. Doctor? Doctor, is that you? (TO SECURITY GUARDS) It's all right, guys, let him come. Just him.

F/X DOCTOR ENTERS, DOOR CLOSES.

DOCTOR:

Thank you.

SCENE 30. EXT. HALL — 1967

F/X CROWD GROANS WITH DISAPPOINTMENT AS DOOR CLOSSES. 'SHAME,'
'CAME ALL THIS WAY,' 'LEAST WE GOT TO SEE HIM'.

LENNY:
Dammit!

SADIE:
(OFF) Lenny? Len!

LENNY:
(HISSES) Sadie! No! Don't come over here!

SADIE:
(OFF) Excuse me.

F/X SADIE PUSHES HER WAY THROUGH THE CROWD.

SADIE:
Lenny, listen —

LENNY:
(LOW) I told you not to talk to me in public.

SADIE:
But the guy that just went in —

LENNY:
I know, can you believe it? They opened the door and he just
waltzed right —

SADIE:
He's the feller from the Royal Variety.

LENNY:
(BEAT) What?

SCENE 31. INT. HALL — 1967

F/X CROWD AUDIBLE OUTSIDE, BUT AT A LOW, CONVERSATIONAL LEVEL.

JAMES:

What sort of danger?

DOCTOR:

I'm not sure. What are you here for?

JAMES:

That's a very existential question.

DOCTOR:

I meant what are you doing in a town hall in Wales?

JAMES:

You don't know?

DOCTOR:

No, I was following a lead on someone — possibly the man who shot at you back at the airport — and I found myself here.

JAMES:

A lead? Are you a copper?

DOCTOR:

No.

JAMES:

I mean, not that we've got anything to hide [but if —]

DOCTOR:

I'm not with the police. But I do investigate things. Strange things.

JAMES:

The business at the airport was years ago, though.

DOCTOR:

I think someone is playing a long game.

JAMES:

Maybe it was him started the rumour about me being dead.

DOCTOR:

Ah, perhaps. When did it start? A year ago?

JAMES:

About that, yeah. Keep expecting it to go away, it's so daft — what are the chances of finding someone else who looks, talks and sings like me?

DOCTOR:

Sometimes the biggest lies are the easiest ones to sell. So what are you doing here?

JAMES:

We're doing this seminar with a feller called Paravatar.

DOCTOR:

Paravatar?

JAMES:

He's a guru. We couldn't make it up for his seminar yesterday but he stuck around to give us a private session today.

DOCTOR:

Of course...

JAMES:

He's worth a listen – he says stuff that just changes how you think.

DOCTOR:

Really.

SCENE 32. INT. BUNK ROOM — 1960

F/X NYSSA WAKES UP.

KORKY:

Did I wake you?

NYSSA:

Yes.

KORKY:

Sorry, Nyssa.

NYSSA:

It doesn't matter, Korky. I can't sleep all day. I need to find that man.

KORKY:

Can't you just forget about him?

NYSSA:

Without him, I might not be able to get back to (BEAT) where I came from.

KORKY:

Has he got your passport?

NYSSA:

(BEAT) Yes, that's right.

KORKY:

You should've said. There's a consul office in —

NYSSA:

Please... don't ask too many questions.

KORKY:

(BEAT) OK.

F/X HE OPENS A PAPER BAG.

KORKY:

D'you want a bread roll? They're these kind of sweet ones you get here — I don't know what they're called. Nice though.

NYSSA:

Yes please. I haven't eaten since... I'm not sure when.

F/X SHE TAKES A BREAD ROLL FROM THE BAG.

NYSSA:

Thank y-

KORKY:

(BEAT) What is it?

NYSSA:

Your hand... let me see it.

KORKY:

Steady on.

NYSSA:

The texture... how strange.

KORKY:

Never had a girl say that to me before.

NYSSA:

You don't know what I'm talking about?

KORKY:

What's wrong with my hand? Is it gonna drop off if I drum too hard?

NYSSA:

It might be nothing... do you have any alcohol?

KORKY:

I don't usually start this early, but –

NYSSA:

Not to drink. I need to test something.

SCENE 33. INT. HALL — 1967

F/X THE COMMON MEN ARE HAVING A PRIVATE AUDIENCE WITH PARAVATAR. CROWD CHATTER OUTSIDE IS JUST AUDIBLE, BUT A LOW LEVEL.

PARAVATAR:

...from which perspective, all moments of time occur at once. They have happened, and will happen again. Therefore death is meaningless.

MARK:

Yes! I felt that once.

KORKY:

Was that just before I stopped you walking out in front of that bus, Mark?

MARK:

I don't remember that.

KORKY:

I'm not surprised.

F/X THE DOCTOR AND JAMES WALK IN.

PARAVATAR:

When consciousness is opened, the fourth dimension is revealed as merely a limitation of our own perception. Only by applying the fifth dimension — which is invisible to us — can we truly understand the universe.

DOCTOR:

But not invisible to you, I assume?

PARAVATAR:

Not when I focus my mind.

JAMES:

Guru Paravatar, this is the Doctor.

MARK:

So it is!

KORKY:

How's it going? Haven't seen you since —

JAMES:

The airport. And he says there might [be another —]

DOCTOR:

Delighted to meet you, Paravatar.

PARAVATAR:

And you too, Doctor.

DOCTOR:

But not as delighted as you were to meet The Common Men, I expect. The three most famous people in the world by now, presumably?

PARAVATAR:

I take all people equally, provided they have an open mind.

DOCTOR:

Yes, an open mind is certainly a virtue, as long as you know when to close it.

MARK:

You all right, Doctor?

DOCTOR:

I'm fine. Mr Paravatar –

PARAVATAR:

It's just Paravatar.

F/X DOCTOR USHERS PARAVATAR AWAY.

DOCTOR:

Could I speak to you in private?

PARAVATAR:

You don't have to push.

KORKY:

Hey, hang about –

F/X DOCTOR OPENS A DOOR.

DOCTOR:

(OFF) Just five minutes, please.

F/X DOOR CLOSES.

SCENE 34. INT. SIDE ROOM – 1967

F/X CONTINUOUS – WE'RE IN HERE WITH DOCTOR AND PARAVATAR AS THE DOOR CLOSES.

PARAVATAR:

I'd be only too happy to grant you a private session at the appropriate time, Doctor –

DOCTOR:

Why have you changed Earth's history, Mr Paravatar?

PARAVATAR:

I want my teachings to have an impact, but I wouldn't say I've changed history.

DOCTOR:

Don't play the idiot. I know another time sensitive when I see one.

PARAVATAR:

(BEAT) Ah.

DOCTOR:

Yes.

PARAVATAR:

(DROPPING THE MYSTICAL ACT/ACCENT) You're a Time Lord.

DOCTOR:

Unfortunately for you, yes. What are you – Ferutu? Apalapucian?

PARAVATAR:

No, Turanthian.

DOCTOR:

And I've just traced a time machine through from 1963 to this exact spot.

PARAVATAR:

It wasn't me. I haven't time-travelled in decades.

DOCTOR:

We'll see about that.

F/X DOCTOR USES THE SAME SCANNING DEVICE HE USED BEFORE.

DOCTOR:

Hmm. No residual vortex energy on you...

PARAVATAR:

I'm retired. That's what I came to Earth to get away from.

DOCTOR:

I'm afraid it's not the quiet little backwater it might seem.

PARAVATAR:

I've found it perfectly pleasant. I live in a remote part of Indonesia, I teach people to get a different perspective on life by using my experience as a time-sensitive. But then something happened to the timelines.

DOCTOR:

You know what happened?

PARAVATAR:

No. I knew once, but it's faded now.

DOCTOR:

Yes. Only a Time Lord, or someone who was outside of Time when it happened would retain their old memories.

PARAVATAR:

It was ten years ago. At first I couldn't put my finger on what had happened, then I saw a picture of those young men in a newspaper and I immediately knew it had something to do with them. I've been trying to get close to them ever since.

DOCTOR:

The Common Men shouldn't be here at all. The biggest pop group on Earth should be a band called The Beatles.

PARAVATAR:

Beatles?

DOCTOR:

A phenomenon, an integral part of a revolution in western culture, and someone has taken them out and put those three men in their place.

PARAVATAR:

Why?

DOCTOR:

I don't know. So far, they seem to be following almost exactly the same track of history The Beatles did. If you're not going to do it differently, why do it at all?

PARAVATAR:

For the thrill of walking in their heroes' footsteps perhaps?

DOCTOR:

Like some insanely elaborate karaoke? There is a sort of slavish devotion about what they're doing – they're not as good, but they're copying The Beatles to the best of their ability.

PARAVATAR:

So they've seen what this other group did, and they're copying it?

DOCTOR:

It seems that way, but why do that and then sing different songs? Surely the whole point would be to pretend you wrote A Day In The Life? So do they know there was this whole other timeline, or not?

PARAVATAR:

Shall we find out?

SCENE 35. EXT. HALL — 1967

F/X THE FANS OUTSIDE THE HALL ARE STILL SHOUTING FOR THE ATTENTION OF THEIR HEROES — 'COME BACK, JAMES!' 'WE WANT TO SEE YOU, KORKY!' 'MARK! HEY, MARK!'

SADIE:

Didn't you recognise him, Lenny? From the theatre?

LENNY:

Sadie, I never saw him. You dealt with him. I was gone by the time he got down there.

SADIE:

We don't want him getting near them, do we?

LENNY:

No way. (ADJUSTING THE MACHINE) Ready?

F/X NOW LENNY AND SADIE TALK LOUDLY, WANTING TO BE OVERHEARD. THE WHINE OF LENNY'S MACHINE WHICH MAKES THE FANS GO WILD RISES — IMPERCEPTIBLE AT FIRST, LOUD BY THE END OF THE SCENE.

LENNY:

So what's really going on in there?

SADIE:

I got a look at the bloke they came to see.

LENNY:

I heard about him, he sounded like a total whack job.

F/X A DISTURBED MUTTER RUNS THROUGH THE CROWD. 'YEAH,' 'HE LOOKED WEIRD,' 'WHO IS HE ANYWAY?'

SADIE:

Yeah, definitely a weirdo. And we don't know what he's doing with them.

LENNY:

He could be doing anything. I think he's bad news.

F/X FANS START TO GET ANGRY. 'HE'S NOT RIGHT,' 'WE'VE GOT TO STOP HIM,' 'THIS IS BAD'.

LENNY:

Someone should get in there and save them.

SADIE:

But the door's locked.

LENNY:

Then beat it down.

SCENE 36. INT. HALL — 1967

F/X NOISE OF FANS IS FILTERING THROUGH HERE.

MARK:

Hark at them out there, eh James?

JAMES:

I've not seen them this bad since last year.

KORKY:

And that was Americans.

F/X DOCTOR AND PARAVATAR RETURN.

PARAVATAR:

(MYSTICAL ACT/ACCENT BACK ON) Sorry — now, where were we?

MARK:

What was all that about?

DOCTOR:

I think there's someone here who means you harm — but it isn't him.

KORKY:

It's starting to feel like there's about five hundred people out there who mean us harm.

DOCTOR:

I've seen this before...

MARK:

So have we. Every day for four years.

JAMES:

Not usually this bad though.

DOCTOR:

Someone's amplifying it at specific moments. I saw it at the Royal Variety. A group of your fans tried to tear me to pieces.

KORKY:

Are you serious about this?

DOCTOR:

Entirely. There's something very wrong happening, and I'm afraid it centres on you three.

MARK:

Everything centres on us three.

JAMES:

What sort of very wrong something?

F/X NOISES ARE GETTING LOUDER.

KORKY:

They're battering on the windows!

PARAVATAR:

Doctor – I do have the ability to throw up a psychic shield, that should be enough to stave them off.

DOCTOR:

Do it.

JAMES:

Psychic what?

F/X THE NOISE OF THE FANS DIES DOWN, AS IF BEHIND GLASS.

KORKY:

Bloomin' heck.

DOCTOR:

(CLAPS HANDS) Now! Paravatar has suggested a meditation session.

SCENE 37. INT. BUNK ROOM – 1960

F/X NYSSA MIXING SOMETHING IN A GLASS.

NYSSA:

Of course, these aren't laboratory conditions...

KORKY:

You're kidding me.

NYSSA:

So any result we produce can't be regarded as one hundred per cent accurate. But it should be a fair indicator.

KORKY:

Of what?

NYSSA:

If I'm right, I'll tell you. If I'm not, we'll laugh about how silly I was and then forget about it. Can I take a sample of your blood?

KORKY:

I don't like the sight of blood.

NYSSA:

Then close your eyes.

KORKY:

What are you taking it with?

NYSSA:

A hypodermic needle.

KORKY:

That's OK then. Where'd you get a hypoAAARGH!

NYSSA:

Sorry, I lied. That was a hairpin. I thought it might help put you at ease if you thought it wasn't.

KORKY:

Thanks, it did.

NYSSA:

Just let it drop into the glass.

F/X BLOOD DROPS ON LIQUID AS KORKY WINCES.

NYSSA:

That's enough. Thank you.

KORKY:

This had better be worth it.

NYSSA:

Hmm.

KORKY:

What?

NYSSA:

I was right.

KORKY:

About what?

NYSSA:

You really don't know?

KORKY:

No!

NYSSA:

Then you'd better sit down.

SCENE 38. INT. HALL — 1967

F/X PARAVATAR AND THE COMMON MEN ARE CHANTING IN UNISON, QUIETLY. THEN THE COMMON MEN TAIL OFF, ONE BY ONE, AND PARAVATAR STOPS TOO.

PARAVATAR:

(DROPS THE ACT) They're under, Doctor.

DOCTOR:

Will they tell the truth, Paravatar?

PARAVATAR:

If I want them to, yes.

DOCTOR:

Right. (TO GROUP) Have any of you deliberately interfered with Earth's history?

MARK:

No.

JAMES:

No.

KORKY:

No.

DOCTOR:

Do you know who has changed things?

MARK:

No.

JAMES:

No.

KORKY:

No.

DOCTOR:

(BEAT) Right. This is turning out to be fruitful so far.

PARAVATAR:

Doctor... I can see into their minds.

DOCTOR:

Anything useful in there?

PARAVATAR:

Yes. Something very useful indeed.

SCENE 39. INT. BUNK ROOM — 1960

F/X AS BEFORE.

KORKY:

(LAUGHS) An alien!

NYSSA:

Korky, I'm serious.

KORKY:

I think I'd know if I was an alien, Nyssa.

NYSSA:

But you only know what it feels like to be you.

KORKY:

I'm no more an alien than you are.

NYSSA:

I'm not really from Esher. I'm from the planet Traken.

KORKY:

Oh.

NYSSA:

It was destroyed by an entropy field. I'm the last of my people.

KORKY:

Oh god.

NYSSA:

It's more common than you might think.

KORKY:

I've got a mum and dad! Well, had a dad —

NYSSA:

Someone might have wiped your memory. Implanted other memories, so you don't know where you really came from.

KORKY:

Or maybe I crash-landed on Earth as a baby, like Superman.

NYSSA:

Maybe.

KORKY:

He was the last of his people too. You and him would get on like a house on fire.

NYSSA:

Don't you want to find out the truth about yourself?

KORKY:

Stop it now.

NYSSA:

Your skin's a flesh-suit. I've seen the technology before – it conceals the shape of the being inside, a perfect disguise. It could grow along with you and seem to age naturally. But I can tell from how your blood behaves.

KORKY:

I can't deal with this. Go and play your trick on Mark, he's the joker.

NYSSA:

The seal for the flesh-suit is here. At the top of your neck.

KORKY:

I'm not going to take my skin off! I'm not... Oh man.

NYSSA:

Come here. Don't be afraid. I'll show you.

SCENE 40. EXT. HALL — 1967

F/X THE CROWD OUTSIDE IS GETTING QUITE FRENZIED NOW, AND ARE LARGELY UNINTELLIGIBLE. SNATCHES OF 'BREAK IT DOWN!' 'GET INSIDE!'

LENNY:

Come on! Break down the door! Get in there! The boys need you!

F/X THE CROWD REDOUBLE THEIR EFFORTS.

SADIE:

What is going on in there, Len?

LENNY:

Sadie, how should I know?

SADIE:

Can't you feel the resistance?

LENNY:

Resistance? No.

SADIE:

It's like something's pushing me back — but not physically. In my head. Every time I push, something tells me not to.

LENNY:

Then push harder!

SADIE:

But it hurts.

LENNY:

I don't care. Push harder!

SCENE 41. INT. HALL — 1967

F/X IN THE BUBBLE. THE COMMON MEN SPEAK IN HYPNOTISED VOICES.

PARAVATAR:

(IN FULL MYSTICAL MODE) What are your names?

MARK:

Mayanas.

JAMES:

Jecomyn.

KORKY:

Kapraban.

DOCTOR:

Good grief.

PARAVATAR:

And where are you from?

MARK:

The Court of Caldy. Me mam's the Queen y'see. Me dad's one of the miners under the castle — she always tells me never you mind who he is, that's not important. All that matters is he was strong, so I'd be strong too. I'd get my brains from her.

JAMES:

The Convent of Health. Me parents own the place, it'll all be mine one day they say. They don't know how any of it works but rich folk pay a fortune to get well there.

KORKY:

The Wheel of Contact. Me dad's one of the ambassadors. Knows everybody, he does. I never get to see anyone except the other ambassadors' kids. It's alright though, y'know.

DOCTOR:

Where are these places?

PARAVATAR:

(DROPS ACT) Nowhere on Earth.

DOCTOR:

Indeed. None of them are human. (TO COMMON MEN) What planet is it?

JAMES:

Bional.

DOCTOR:

Never heard of it. (TO PARAVATAR) These memories you're uncovering – do they know anything about them?

PARAVATAR:

No. It's all buried.

DOCTOR:

Then they don't know. They don't know they're not human.

SCENE 42. INT. BUNK ROOM – 1960

F/X NYSSA AND KORKY STILL TALKING.

KORKY:

How could I not have known? I'm such an idiot.

NYSSA:

Someone probably conditioned you not to think about it, Korky.

KORKY:

What?

NYSSA:

The mind can be manipulated, and if it's done skilfully you never know, because you've been manipulated not to notice.

KORKY:

You believe me that I never knew? Because I didn't.

NYSSA:

Yes, I believe you. But what about the others?

KORKY:

Mark and James? You think they're aliens too?

NYSSA:

Possibly. If they are, do they know?

KORKY:

We need to find out, don't we.

SCENE 43. INT. HALL — 1967

F/X AS BEFORE.

DOCTOR:

Paravatar, have their memories been blocked because of some trauma, or has someone done it deliberately?

PARAVATAR:

It's so comprehensive, Doctor — it must have been done deliberately.

DOCTOR:

Then they probably don't know they shouldn't be here at all. And someone must have brought them here.

PARAVATAR:

(TO GROUP; RESUMING ACT) Who brought you here?

MARK:

Don't know.

JAMES:

I was there and then I was here.

KORKY:

I was too young to understand.

DOCTOR:

That settles it. Someone is manipulating them. They were planted here very young, given a space to take over The Beatles' lives. And the way they've followed the same line ever since can't be a coincidence. They're still being manipulated.

PARAVATAR:

They need to know what they are.

DOCTOR:

Can you lift the block on their memories?

PARAVATAR:

(DROPS ACT) I can try. (TO COMMON MEN; RESUMES ACT) Picture your mind as a house. The contents spread over the top floor, the middle floor, the ground floor.

MARK:

Nice house.

JAMES:

Roomy.

KORKY:

Could do with a lick of paint though.

F/X CROWD OUTSIDE ARE BECOMING AUDIBLE AGAIN. THE BARRIER IS BREAKING DOWN.

PARAVATAR:

Now imagine you're walking through the ground floor... and you see a hatch you've never seen before.

DOCTOR:

The crowd are breaking through your defences, Paravatar.

PARAVATAR:

(DROPS ACT) I'm sorry – my concentration is split.

DOCTOR:

I'd try to help but I'm a bit out of practice with this sort of thing. Two or three regenerations ago I was quite good.

PARAVATAR:

(TO GROUP; RESUMES ACT) You see a hatch. Now try to open it.

JAMES:

It's stuck.

PARAVATAR:

Don't force it.

DOCTOR:

I think you may have to.

SCENE 44. EXT. HALL — 1967

F/X CROWD GOING WILD.

LENNY:

Come on! Break through!

SADIE:

It hurts!

LENNY:

Break through and it'll stop! Smash the doors down — before it's too late!

F/X SOMEONE BREAKS A WINDOW. THE CROWD ROARS WITH DELIGHT AND APPROVAL.

SCENE 45. EXT. STREET — 1960

F/X NYSSA & KORRY ARE ON THEIR WAY TO THE GIG. EARLY EVENING, GETTING LIVELY.

KORRY:

So why are you here?

NYSSA:

I told you, Korry — we came to see The Beatles.

KORRY:

Really? I mean they're not bad but if you're going to come halfway across the galaxy, you should see Buddy Holly, or Chuck Berry, or Elvis.

NYSSA:

We didn't come to see them here. We came to see them in 1963. The Doctor's still there.

KORRY:

1963's not a place.

NYSSA:

The Doctor's got a time machine.

KORRY:

(BEAT) You could probably tell me anything at this point.

NYSSA:

When you can travel from the past to the future and back, times start to seem more like places. Here, in 1960, the Doctor's not around. Three years from now he will be.

KORRY:

So why aren't you with him?

NYSSA:

I got caught up in someone else's time-travel equipment.

KORKY:

The man on the docks?

NYSSA:

Yes. That's why I need to find him. If I can't, I just have to hope the Doctor finds me.

KORKY:

(BEAT) You said the world you come from's gone.

NYSSA:

Yes.

KORKY:

But you could go back in time. It'd still be there.

NYSSA:

No. I couldn't.

KORKY:

But if it works like you say, [then you -]

NYSSA:

It's not impossible. But I couldn't.

KORKY:

Oh. I see.

NYSSA:

My home is with the Doctor now.

KORKY:

So... you and the Doctor -

F/X A LASER-GUN ZAP RINGS OUT ACROSS THE STREET. CROWD IS SHOCKED, PEOPLE TAKING COVER. 'WAS WAR DAS?' 'RAUS DEN WEG!'

NYSSA:

It's him!

KORKY:

The Doctor?

NYSSA:

No, the man from the docks! He's found us!

KORKY:

Then come on!

F/X THEY RUN FOR IT.

SCENE 46. INT. HALL — 1967

F/X THE CROWD IS CLEARLY AUDIBLE OUTSIDE, STILL SCREAMING FRANTICALLY. WINDOWS BREAKING, DOORS GIVING WAY. PARAVATAR IS STILL TALKING TO THE COMMON MEN.

PARAVATAR:

(IN MYSTICAL MODE) The hatch will open... all you have to do is concentrate.

MARK:

No.

JAMES:

We don't know what's down there.

PARAVATAR:

Nothing to fear.

DOCTOR:

Paravatar, we're running out of time.

PARAVATAR:

(DROPS ACT) I'm nearly there.

DOCTOR:

This isn't just a normal crowd of humans. It's happening again. Something's driving them wild!

PARAVATAR:

(RESUMES ACT) Just a small push —

F/X THE DOORS BREAK DOWN, THE FANS POUR INTO THE HALL.

SADIE:

(OFF) There he is! And the other freak! Get them away from our boys!

DOCTOR:

Paravatar, come on!

PARAVATAR:

(DROPS ACT) But Doctor —

DOCTOR:

Don't argue! This way!

F/X DOCTOR PULLS PARAVATAR AWAY AS FANS STREAM THROUGH THE BUILDING.

SCENE 47. INT. APARTMENT — 1970

F/X AS BEFORE.

MARK:

Paravatar? Dunno what his scam was, whether he was going to go through our pockets while he had us hypnotised... or if he was going to make us all sign some business agreement and give him a million quid. We had a plan to go to his retreat in India, or Tibet, or wherever it was, but that got canned. It was one of those days when the fans were going mad. The Doctor warned us... but where was he, eh? So that was when we met Lenny. He saved us, you know.

SCENE 48. INT. HALL — 1967

F/X HALL TEEMING WITH FANS, RUNNING RIOT, THE SAME LEVEL OF HYSTERIA AS BEFORE.

KORKY:

Hey! Get off me!

MARK:

Who let all these in?

JAMES:

Mark? Korks? What... where's — What happened?

MARK:

Dunno, James, but we've got to get out of here.

KORKY:

(CALLS) Doctor? Doctor!

F/X LENNY SHOVES HIS WAY THROUGH THE CROWD.

LENNY:

Hey! One side... I'm walking here!

MARK:

Where is the Doctor?

LENNY:

Forget him.

KORKY:

Who are you?

LENNY:

Lenny Kruger. It's an honour to meet you.

JAMES:

It'd be more of an honour if someone wasn't trying to rip the shirt off my back – get off!

LENNY:

I'll deal with this. (CLEARS THROAT)

F/X CROWD STILL BAYING.

MARK:

Try lion taming, mate. It's safer and easier and you get a nicer hat.

LENNY:

(LOUDER) Excuse me!

F/X CROWD DIES DOWN SURPRISINGLY QUICKLY.

LENNY:

Thank you, thank you.

KORKY:

(LOW) Get a load of him.

LENNY:

The boys here appreciate your enthusiasm, but if you could just form an orderly queue in the hallway down there, they'll sign autographs on their way out.

F/X FANS CALMLY FILE OUT OF THE HALL.

MARK:

Jesus.

LENNY:

Not exactly.

JAMES:

What'd you say your name was?

LENNY:

Lenny. Lenny Kruger. The premier manager of rock'n'roll acts in New York, soon to be the premier manager of rock'n'roll acts in North America, and once I got you guys... the world.

KORKY:

I think you've got our attention.

SCENE 49. EXT. HALL — 1967

F/X DOCTOR AND PARAVATAR OUTSIDE.

PARAVATAR:

(DROPS ACT) I'm sorry, Doctor.

DOCTOR:

Don't worry, Paravatar — you helped enormously. We know a great deal more than we did before.

PARAVATAR:

We still don't know why they're here.

DOCTOR:

No. But given the effort, someone must be expecting quite a reward.

SCENE 50. EXT. STREET — 1960

F/X MANIC RUNNING FOOTSTEPS. ANOTHER ZAP ECHOES AROUND.

KORKY:

Nyssa! Are you all right?

NYSSA:

Yes, Korky. Don't stop running!

KORKY:

Maybe we should split up?

NYSSA:

Why?

KORKY:

He's clearly after me —

NYSSA:

We don't know that. Maybe he's after me, maybe he's trying to protect you —

F/X THEY TURN A CORNER AND STOP.

KORKY:

It's a dead end!

NYSSA:

No! Quickly, if we turn back —

LENNY:

Too late, guys. Sorry. Gotcha now!

KORKY:

Look, I don't know what you want but I'm just a drummer in a —

LENNY:

Oh, you're a lot more than that. And she knows it.

NYSSA:

Me?

LENNY:

Yeah, you. And I'm gonna find out who you are and what your game is, and then... I'm gonna kill you.

GRAMS DR WHO THEME

PART THREE

GRAMS DR WHO THEME

SCENE 51. EXT. STREET – 1960

F/X THEY TURN A CORNER AND STOP.

KORKY:

It's a dead end!

NYSSA:

No! Quickly, if we turn back –

LENNY:

Too late, guys. Sorry. Gotcha now!

KORKY:

Look, I don't know what you want but I'm just a drummer in a –

LENNY:

Oh, you're a lot more than that. And she knows it.

NYSSA:

Me?

LENNY:

Yeah, you. And I'm gonna find out who you are and what your game is, and then... I'm gonna kill you.

KORKY:

So what have we got to lose then?

LENNY:

Shut up and move.

KORKY:

You don't want to shoot us or you'd have done it by now.

NYSSA:

Korky –

LENNY:

It ain't that important to me. I wanna know what she's told you and where she came from, but in the final analysis –

KORKY:

(CALLS) Mark! James!

LENNY:

Where?

KORKY:

Oh, trick of the light.

F/X WITH AN EFFORT, KORKY KNOCKS OVER SOME DUSTBINS, TOPPLING LENNY OVER. LENNY DROPS THE GUN.

LENNY:

Agh!

NYSSA:

Korky!

KORKY:

He's dropped the gun – grab it!

LENNY:

No you don't –

F/X NYSSA AND LENNY BOTH LUNGE FOR IT – IT SPINS AWAY DOWN THE ALLEY.

NYSSA:

Where did it go?

KORKY:

Somewhere in the shadows.

NYSSA:

Leave it – let's run!

F/X THEY ESCAPE. LENNY IS LEFT SCRABBLING FOR THE GUN.

LENNY:

Dammit! Where is it...?

SCENE 52. INT. APARTMENT – 1970

F/X AS BEFORE.

MARK:

People blame Lenny for breaking the band up. We'd have broken up a lot sooner without him. We'd been together nine years. You're not married, are you, Rita?

RITA:

No, Mark, I told you that.

MARK:

You've probably never spent nine years with anyone then.

RITA:

My family.

MARK:

There you go. And do you get on with your family?

RITA:

I didn't for a while. They didn't get me – still don't, really. But then my brother died...

MARK:

Oh yeah. I remember. Sorry.

RITA:

It's all right. Go on.

MARK:

(BEAT) Forgot where I was.

RITA:

Nine years.

MARK:

That's right. And it's been three more since then, so that's twelve years with just the three of us, in each other's pockets. The only people you can really talk to because nobody else knows what it's like and you can't trust hardly anyone else anyway, they only want a piece of you.

RITA:

Wasn't that true of Lenny too?

MARK:

But he never pretended he was anything else. Not like all the others, like Paravatar, like the Doctor.

RITA:

The Doctor? What makes you say that?

MARK:

He's tried to get in touch loads of times since then, come up to us in clubs, outside the studio – don't listen to him any more. He wants something.

RITA:

I thought he seemed nice.

MARK:

So? You seem nice too. Probably are. But you still came here for something.

RITA:

Yes, an interview.

MARK:

There you go.

RITA:

You obviously want to talk to me as well though.

MARK:

Why d'you say that?

RITA:

Because you've been talking to me for six days.

MARK:

(BEAT) Has it really been six? Lost track of time.

RITA:

So when Lenny became your manager, the first thing he did was send [you out –]

MARK:

We shouldn't have done that tour. But we'd cleared those months to go to Paravatar's retreat, and then we had the time free... the others talked me into it. But the stuff we were doing then needed cellos and violas and all that faff and I said we're not having that, we're a [rock'n'roll band –]

F/X JUST BEFORE THE END OF MARK'S SPEECH, TAPE REEL RUNS OFF RECORDING MACHINE.

RITA:

Wait – I'm out of tape.

MARK:

Again?

F/X RITA RUMMAGES IN A BAG.

RITA:

And that was my last reel.

MARK:

You should've brought more.

RITA:

I brought about twenty, I didn't think I'd need more. I'll have to go and get some.

MARK:

Don't be long.

RITA:

Worried you'll get lonely?

MARK:

No, not lonely... just bored. The wife's never around any more -

RITA:

You don't have a wife any more.

MARK:

She'll come back. She wouldn't give this up.

RITA:

(BEAT) I won't be long.

MARK:

Put the needle on the record before you go.

RITA:

OK.

F/X RITA DOES SO, THEN LEAVES. MUSIC COMES FROM THE RECORD PLAYER - THE SONG FROM THE ROYAL VARIETY: 'OH WON'T YOU PLEASE LOVE ME'

MARK:

Good tune, this. One of mine.

SCENE 53. EXT. DOCKS — 1960

F/X NYSSA AND KORRY RUNNING. NOT MANY PEOPLE HERE, BUT SOUNDS OF SHIPPING IN DISTANCE. THEY COME TO A HALT.

NYSSA:

(PANTING) Korry? Where are we now?

KORRY:

(PANTING) The docks. Maybe we should've stayed in a busier place —

NYSSA:

No. We don't want innocent people getting hurt.

KORRY:

But maybe he wouldn't want to risk it. He doesn't want the rozzers on his case —

NYSSA:

Rozzers?

KORRY:

Police.

NYSSA:

The police don't matter to him. He can get away from here in a second. (STARTS TO MOVE OFF AGAIN) Come on.

KORRY:

(JOGGING) We can't just keep running.

NYSSA:

(JOGGING) We need to get his time machine from him somehow.

KORRY:

I like your 'somehow' there. We should've got his zap gun, then we could've said give the time machine to us or we'll kill you.

NYSSA:

If we could've worked out how to use the gun. And what if he'd said no? (THEY STOP) Would we have killed him?

KORRY:

We could've shot him in the leg.

NYSSA:

We need to find another way. You don't know who he is?

KORRY:

No idea. He's American, isn't he?

NYSSA:

He seems to be.

KORKY:

Always wanted to go to America.

SCENE 54. EXT. STREET — 1970

F/X A STREET IN NEW YORK. RITA IS WALKING ALONG.

DOCTOR:

(OFF) Rita? Rita!

RITA:

What...?

F/X DOCTOR HURRIES OVER TO HER AND FALLS INTO STEP.

DOCTOR:

How've you been?

RITA:

Doctor! What are you doing here?

DOCTOR:

I was going to ask you the same thing.

RITA:

I bet you've come to see Mark.

DOCTOR:

Yes.

RITA:

He doesn't want to see you.

DOCTOR:

He mentioned me?

RITA:

He seemed confused. First he said he hadn't met you since London Airport, 1963. Then he said he met you in 1967, but hadn't seen you since. Then he said you've tried to contact him and approach him loads of times.

DOCTOR:

Yes. The timeline's changing.

RITA:

Again?

DOCTOR:

Yes. But not enough.

RITA:

Why'd he turn against you?

DOCTOR:

I don't know. When we met in 1967, we seemed to be getting on well. But since then, they've been giving me the cold shoulder. All of them.

RITA:

He's changed, that's for sure. He always had that negative streak, but now... he just seems bitter, and angry.

DOCTOR:

So are you and he...?

RITA:

No.

DOCTOR:

It's just, I saw you coming out of his building –

RITA:

I'm interviewing him. I'm a journalist now.

DOCTOR:

Gosh.

RITA:

I told you I'd keep finding out more. Eventually people started to ask why I was doing it, and I didn't want it to seem weird, so I said it was for an article. And then I wrote the article, and it got published.

DOCTOR:

Well done.

RITA:

It was about how National Service was crippling the British youth scene. I interviewed Paul for it.

DOCTOR:

They've got rid of it now, but too little, too late.

RITA:

You said you'd come back.

DOCTOR:

Yes. Sorry. Been busy. Did you want to ask me something?

RITA:

Yes. Where can you buy sound tapes in New York?

SCENE 55. INT. AIRPORT — 1970

F/X PASSENGERS MOVING THROUGH ARRIVAL GATE, INCLUDING JAMES AND LENNY. WE ARE IN NEW YORK.

CONTROL OFFICER:

Passport please, sir.

LENNY:

You need to see this guy's passport? Really?

JAMES:

Pipe down, Len, it's fine.

LENNY:

This is James O'Meara, you know. The one and only.

JAMES:

(TO OFFICER) Ignore him. Here.

CONTROL OFFICER:

Thank you sir, enjoy your visit to New York.

JAMES:

I've got a feeling I won't, but thanks.

F/X JAMES AND LENNY MOVE ONWARDS.

LENNY:

It's gonna be great. We're gonna begin a whole new phase of The Common Men.

JAMES:

Fiver says I don't even get to see his face. He'll shut himself in and wait for us to go away.

LENNY:

Then we won't go away. He's gotta come out eventually.

JAMES:

You can stay indoors as long as you like if you're rich enough, Lenny.

LENNY:

I know you, James. If you don't give it your best shot you'll regret it the rest of your life.

JAMES:

(BEAT) Let's get it done and we can be home for tea.

SCENE 56. INT. DEPARTMENT STORE — 1970

F/X DOCTOR AND RITA QUEUEING UP.

DOCTOR:

Rita, have you met their new manager?

RITA:

Met him, been chatted up by him, been sued by him.

DOCTOR:

Sued?

RITA:

He threatened to, anyway. Wanted me to hand over some photos he didn't like the look of. (TO SHOP ASSISTANT) Just those, please.

ASSISTANT:

Sure.

F/X PURCHASE RUNG UP ON TILL.

DOCTOR:

I haven't been able to get near the group since he took over. Remember those hordes of screaming fans who nearly tore us to pieces —

RITA:

— at the Royal Variety? Of course. (TO SHOP ASSISTANT) Thanks.

F/X RITA AND THE DOCTOR WALK AWAY.

DOCTOR:

They're always around now.

RITA:

The group split up and the fans still won't leave them alone. There's half a dozen outside Mark's apartment any time of the day or night, hoping they'll see him pop out for milk. That reminds me, I need to pick up some milk.

DOCTOR:

You're running errands for him?

RITA:

He won't go outside. He seems afraid of something.

DOCTOR:

He may be right to be.

RITA:

Why?

DOCTOR:

I think Lenny's trying to use them.

RITA:

Well, yeah. He's a rock manager.

DOCTOR:

More than that. That's why I came here, I hoped I might be able to get close to Mark without Lenny getting in the way.

RITA:

So you want me to take you up to his place?

SCENE 57. EXT. DOCKS — 1960

F/X NYSSA AND KOR KY HIDING, TRYING TO STAY QUIET WHILE CATCHING THEIR BREATH. FOOTSTEPS ON DOCK, A SHORT DISTANCE AWAY. A BOAT'S ENGINE OBSCURES THEIR VOICES.

NYSSA:

(LOW) Kor ky! Here he comes.

KOR KY:

(LOW) OK, I'll grab his gun.

NYSSA:

(LOW) I'll grab his gun.

KOR KY:

(LOW) Nys, come on —

NYSSA:

(LOW) I've done this sort of thing a lot more times than you have.

KOR KY:

(LOW) Fine, but I'll run to distract him.

NYSSA:

(LOW) All right. (BEAT) Now. Go!

F/X KOR KY RUNS.

LENNY:

Stop! Kor ky! I don't want to hurt you —

F/X LENNY LETS OFF A COUPLE OF LASER ZAPS. THEN NYSSA BARRELS INTO HIM.

LENNY:

Oof!

NYSSA:

(GRUNT OF EFFORT AS SHE GETS THE GUN OFF HIM) Got it!

KORKY:

Nice one!

LENNY:

OK, OK – get off me.

NYSSA:

Now. I want to know who you are, where you got a time machine from and what you're –

F/X SADIE, SNEAKING UP, JUMPS ON KORKY.

KORKY:

Argh!

SADIE:

Drop the gun or I'll cut his throat!

F/X NYSSA DROPS THE GUN.

LENNY:

Thanks, Sadie.

KORKY:

Sadie? What're you doing?

NYSSA:

I thought you loved him?

SADIE:

And I know what's best for him. Don't I?

KORKY:

Careful with the knife –

SADIE:

Don't I?

KORKY:

Whatever you say, doll –

NYSSA:

All right. Here. (DROPS THE GUN)

LENNY:

Thanks. (PICKS IT UP) Let's all go somewhere a little more cosy, yeah?

SCENE 58. INT. APARTMENT — 1970

F/X MARK IS STILL LISTENING TO THE RECORD — THE END OF 'JUST COUNT TO THREE' PLAYS, THEN THE CRACKLE OF THE NEEDLE, THEN IT LIFTS OFF & THE RECORD STOPS PLAYING. QUIET. MARK IS LOOKING OVER PIECES OF PAPER AND PHOTOGRAPHS. RITA ENTERS.

RITA:

Mark? I got milk, eggs and bread.

MARK:

Fried egg sarnies then. Champion, Rita.

RITA:

Where did you get all those photos?

MARK:

Someone left them in a box outside the door. There's magazines, too, and tapes of old radio interviews.

DOCTOR:

Quite a collection to just abandon on someone's doorstep.

MARK:

What's he doing here?

RITA:

I bumped into him on the street.

MARK:

I told you, he's bad news.

DOCTOR:

What do you think I'm trying to do?

MARK:

Lenny said you... he said... Can't remember what he said.

RITA:

Doctor, you're going to mess this up for me.

DOCTOR:

Do you trust Lenny?

MARK:

I...

DOCTOR:

Doesn't Lenny just want you to carry on with the group, no matter what?

MARK:

I'm not going back. I've had it with all that.

DOCTOR:

You're looking at all these old photographs, though.

MARK:

That's not me in those pictures any more. It's not us.

DOCTOR:

Mark... I just want to talk.

MARK:

Talk? I can talk all day.

RITA:

You can say that again. Doctor, can you put the milk and eggs in the fridge?

DOCTOR:

Where's the kitchen?

MARK:

Just a fridge and a cooker, over there in the corner.

DOCTOR:

Ah.

F/X DOCTOR GOES TO PUT THE STUFF AWAY.

RITA:

Mark, it's all good material this, but I think six days of tape is more than enough to fill four pages in Disc & Music Echo.

MARK:

It's not going to be an interview. It's going to be a book.

RITA:

A book?

MARK:

You're going to write a book about how it really was.

RITA:

Don't I get a say in this?

MARK:

Don't you want to?

RITA:

Well... yeah.

MARK:

There you go then. People need to know how it really was.

F/X DOCTOR RETURNS.

DOCTOR:

Why?

MARK:

People are still obsessed with us. They need to know the truth. See us with our trousers down. Then maybe they'll stop.

SCENE 59. INT. TAXI – 1970

F/X DRIVING THROUGH THE CITY.

JAMES:

Do you miss it, Lenny?

LENNY:

Miss what?

JAMES:

New York.

LENNY:

Oh yeah, yeah. Like crazy. Brooklyn Bridge, Central Park, yellow cabs – I ache for them. You know James, if he comes back we can still get a new single out for Christmas.

JAMES:

Christmas is in a month.

LENNY:

This is 1970. You can make a record in a week these days.

JAMES:

I don't want to put pressure on him.

LENNY:

And I checked venues, you could do three shows in London, New York, Los Angeles –

JAMES:

What's all the rush?

LENNY:

Rush? I'll tell you the rush – you won't be young forever, and you won't be on top of the world forever. And you gotta make the most of it while it's still there.

JAMES:

I dunno. I mean, is there anything left for us to do?

LENNY:

Oh yeah.

JAMES:

But we've conquered the world. Where else is there to go?

LENNY:

(LAUGHS)

JAMES:

What's funny?

LENNY:

Nothing.

SCENE 60. INT. APARTMENT — 1970

F/X MARK IS STILL GOING OVER OLD PHOTOS.

RITA:

Mark? Where's this one?

MARK:

Toyko, '66. And that's Bahamas, '65... Adelaide '64! You never saw anything like that. It's all so... maybe I shouldn't have gone...

RITA:

Everyone wants you to get the group back together.

MARK:

Korky doesn't.

DOCTOR:

Oh?

MARK:

He's had it. Don't blame him, putting up with James and me. Says he wants to be an actor.

DOCTOR:

Children's television?

MARK:

I said that. He'd be great at that.

F/X MARK RUMMAGES MORE THROUGH THE BOX.

MARK:

Oh man, look – this is the interview.

RITA:

I saw this when it was in the Standard. We just laughed when we read it in the office.

MARK:

Yanks didn't like it. Not at all. What's the diagnosis, Doc?

F/X HE CHUCKS THE MAGAZINE AT THE DOCTOR.

DOCTOR:

(READING) 'Kids don't go to church any more to feel part of something bigger, they come to our gigs. They listen to us when they want to know what's what. I'm not saying they should but they do. It's like we're the new gods. We've got power over these kids because they listen to us and talk about us.'

MARK:

I didn't say it to be big-headed, I just meant that's how other people see us. But it came out a bit wrong, or it was taken wrong.

DOCTOR:

Rita... I'm going to make some tea, could you help me please?

RITA:

Right.

F/X DOCTOR AND RITA HEAD FOR THE STOVE.

MARK:

(OFF) Three sugars.

RITA:

Yes, I know.

F/X DOCTOR FILLS KETTLE, PUTS IT ON, TALKS COVERTLY.

RITA:

(LOW) What is it?

DOCTOR:

(LOW) Something about that interview. Where are the matches?

RITA:

(LOW) Here.

DOCTOR:

(LOW) Thank you.

F/X DOCTOR LIGHTS A MATCH FOR THE STOVE.

RITA:

(LOW) What about the interview? That was years ago.

DOCTOR:

(LOW) There's something about the power of the group, the three of them together. If they split up, they'll never match what they were as a unit – creatively or in terms of popularity.

RITA:

(LOW) Of course not, that's why Lenny wants to get them back together.

DOCTOR:

(LOW) They're amplifying each others' impact – but if they've split up... there's something more. This isn't finished yet.

RITA:

(LOW) What do we do?

DOCTOR:

(LOW) Don't encourage him to get the band back together.

RITA:

(LOW) But that's my story – our readers want the group to get back together.

DOCTOR:

(LOW) Please, just go along with this.

RITA:

(LOW) All right.

F/X DOCTOR FINISHES MAKING THE TEA AND THEY RETURN TO MARK.

RITA:

There you go.

MARK:

Cheers. These go right back – look at that one.

DOCTOR:

Good grief.

RITA:

What is it?

MARK:

Hamburg. A fan took this at the club. Can't remember who that girl is, but Korky certainly took a shine to her – just look at his face!

DOCTOR:

Nyssa.

RITA:

What?

DOCTOR:

That must be where she went after she vanished at the airport.

MARK:

Nyssa! That's right. Nice lass. Shy, but sweet.

DOCTOR:

What happened to her?

MARK:

Er... I don't remember.

DOCTOR:

Please, Mark. This is important!

MARK:

Mate, I don't remember. She just hung around the club for a night or two, she stayed in our room... then she vanished. Korky never mentioned her again.

SCENE 61. INT. CELLAR — 1960

F/X NYSSA AND KORXY ARE BEING TIED TO CHAIRS BY SADIE.

LENNY:

Nice and tight, Sadie.

SADIE:

I can manage to tie a knot, Len.

KORXY:

Why are you helping him?

SADIE:

Cos I want to.

NYSSA:

You might think that, but he could be controlling your mind and you [wouldn't even -]

SADIE:

He's not controlling anything. I'm here because I love them.

KORXY:

Yeah, seems like it.

SADIE:

Oh, you don't know what Lenny's got planned yet.

LENNY:

Don't tell him.

SADIE:

I wasn't going to tell him. (TO KORXY) He found me at a gig.

KORXY:

That doesn't narrow it down. You came to them all, even when we were useless.

SADIE:

You've always been great, and it made me angry when the other groups slagged you off. Then Lenny told me what he was going to do. He's going to make you big.

LENNY:

Don't tell him!

SADIE:

I'm not telling him the main bit.

NYSSA:

What are you getting out of it?

SADIE:

I'm their number one fan. He's seen the future. I'm going to follow them around the world and see everything they do, and Lenny's going to pay for it.

NYSSA:

Yes, I experienced his time-travel equipment first hand. Rather primitive, I thought.

LENNY:

It does what I need it to do. What are you doing here?

SADIE:

Trying to get her nasty little claws into Korky.

NYSSA:

You must have a very short memory. I'm here because I got caught up in your time-travel equipment.

LENNY:

I don't mean here as in Hamburg, I mean here as in Earth.

NYSSA:

Oh. I'm... visiting.

LENNY:

C'mon, gimme some credit. You've gotta be a Jude.

KORKY:

A jude?

LENNY:

An Adjudicator, a Jude. The cops, if you like.

NYSSA:

If you're afraid I'm the police, you must be doing something illegal.

KORKY:

What, other than shooting at us?

NYSSA:

Something much worse than that. Something that's illegal on his world, something they'd pursue him all the way here for.

KORKY:

Something to do with me? With the band? Is he from my world?

LENNY:

So, she told you you're not human, did she?

KORKY:

That's what she said.

SADIE:

It doesn't make any difference to me.

LENNY:

Cool it, sister.

NYSSA:

Yes, Korky: you're from the same place as him. So are Mark and James. Did you bring them here, Lenny? Insert them into Earth's history?

LENNY:

I'm gonna make these boys great.

SADIE:

They're already great.

LENNY:

Greater than great. And you, young lady... are not gonna stop me.
(TO SADIE) OK, wipe his memory.

KORKY:

What?

LENNY:

Sorry, can't have you remembering any of this. You've gotta fit in here, and that means you can't know what you really are... just yet, anyway.

SADIE:

Hold still.

KORKY:

No!

NYSSA:

You can't do this to him!

LENNY:

Of course I can. He's mine.

SCENE 62. INT. APARTMENT – 1970

F/X DOCTOR LOOKING THROUGH MORE PHOTOGRAPHS.

DOCTOR:

Mark, is this the only picture of her? Of Nyssa?

MARK:

Like I say, she was only there one or two nights. Oh, that's a great pic – Abbey Road, '66... or could be '67...

RITA:

And he never mentioned her again?

MARK:

Not that I remember. Funny, cos Korks seemed smitten with her...

DOCTOR:

Logically... that could be because I went back, or will go back, and pick her up.

MARK:

Go back?

RITA:

He's a time traveller.

F/X MARK KEEPS LOOKING THROUGH THE PHOTOS.

MARK:

(LAUGHS) Sure. Blackpool Big Night Out, '65. Shea Stadium, '65...

RITA:

That must be it. You found her, and maybe Korky saw you take her away in the TARDIS, and he never said anything because he didn't think the others would believe it.

DOCTOR:

Yes. Unless... I don't get back there and save her. And something else gets her.

MARK:

Cavern, '61... Amsterdam, '64...

RITA:

Then you have to go and find her. Now. Before something else does.

DOCTOR:

Believe me, I want to, but it won't make any difference. That's the nature of time travel. Before I go, I need to [ensure that
–]

F/X MARK'S VOICE HAS BECOME DISTORTED, LOWER. DOCTOR AND RITA BOTH NOTICE.

MARK:

Morecambe '62... Stockholm '63...

RITA:

Doctor... what's wrong with him?

MARK:

London '65... London '67...

DOCTOR:

Mark...? Are you all right?

MARK:

Give me the photograph.

DOCTOR:

But it's the only one of Nyssa –

MARK:

I need it!

DOCTOR:

Why?

MARK:

I need all of them!

F/X ENERGY CRACKLE.

DOCTOR:

Ahh!

F/X DOCTOR KNOCKED BACKWARDS, HITS THE COOKER.

DOCTOR:

Oof!

RITA:

Doctor!

F/X RITA DASHES OVER TO HIS SIDE.

DOCTOR:

I'm all right. Just hit my head on the cooker.

RITA:

He knocked you halfway across the room.

MARK:

Pictures... from here to there, from then to now... a web running through the years and across the world...

RITA:

He doesn't even sound like himself.

DOCTOR:

Something's taking him over... or something that's been submerged is breaking through...

MARK:

New strength!

F/X DOZENS OF ENERGY CRACKLES, AND A RISING HUM.

DOCTOR:

He's drawing energy from the photographs.

RITA:

How?

DOCTOR:

Just as he said, the images form a web, recording moments in his life. But where's the power coming from?

RITA:

What do you mean?

DOCTOR:

Energy has to come from somewhere. He's using the photos to access it, but...

RITA:

(SICKLY) He seems like he's... growing...

DOCTOR:

Rita? Are you all right?

RITA:

I don't feel... quite...

MARK:

Millions upon millions upon millions of people, every day seeing my face, hearing my voice, reading about me, writing about me, talking about me, thinking about me...

DOCTOR:

No. No! Stop!

RITA:

What is it?

DOCTOR:

That's where the energy is coming from – the people who've seen these images. His fans. That was the point all along – to make him famous. All three of them.

RITA:

What's going to happen to me?

DOCTOR:

(TO MARK) Mark. Can't you hear me? Stop this now!

RITA:

Doctor?

F/X MARK IS MUTATING MORE AND MORE, AND GETTING LARGER: HIS VOICE IS LOUDER, DEEPER.

MARK:

It cannot be stopped!

SCENE 63. EXT. STREET — 1970

F/X OUTSIDE MARK'S APARTMENT BUILDING. JAMES AND LENNY GET OUT OF A TAXI. A SHORT DISTANCE AWAY, SOME CAMPED-OUT FANS NOTICE HIM AND MURMUR: 'IT CAN'T BE,' 'YEAH — IT'S JAMES!' 'WHY'S HE HERE?'

LENNY:

Keep the change.

F/X TAXI DRIVES AWAY.

JAMES:

Lenny, look — he's still got the fans camping outside.

LENNY:

He'll still have the fans camping outside when he's sixty-four, James. And so will you.

JAMES:

Will the fans be sixty-four too?

F/X JAMES ENTERS THE BUILDING.

JAMES:

Evening, ladies — or is it afternoon?

LENNY:

Gimme a minute, I'm gonna talk to them.

JAMES:

(OFF) OK.

LENNY:

(TO SADIE) Sadie! How's it going?

SADIE:

I left the box of stuff outside the apartment. Don't know if he took it in.

LENNY:

Couldn't you put it in his hands?

SADIE:

He's not answering the door. To anybody.

LENNY:

This better work. We're so close...

SADIE:

You've been saying that since 1964.

LENNY:

I know, but these last few years with me in control... it's all been so tight. Nothing bad's getting out – even when they split, I kept a lid on it all. It's gotta happen soon.

SCENE 64. INT. CELLAR – 1960

F/X LENNY AND SADIE OPERATING SOME EQUIPMENT.

NYSSA:

The Doctor won't let you do this.

LENNY:

Doctor?

NYSSA:

He knows something's wrong. He's onto you, and he'll put it right.

LENNY:

He the guy who told the boys to duck down at the airport?

NYSSA:

Yes.

LENNY:

He did me a favour. (TO SADIE) OK, this is done.

SADIE:

How do you know you've erased the right bits of his memory?

LENNY:

I wiped a good chunk of it just to be sure... anything else, we put down to drink.

NYSSA:

Why did you shoot at the band?

LENNY:

It got headlines. People took the boys more seriously, wanted to protect them more. Less than a month later, they shot the President and people were saying maybe it was the same guy who shot at The Common Men. That broke America for us.

NYSSA:

You've been hopping about in time, manipulating things all along. Sooner or later you'll tie yourself in a knot.

LENNY:

Even if I do... you won't be there to take advantage.

SCENE 65. INT. APARTMENT – 1970

F/X MARK IS UNRECOGNISABLE: LIKE AN ANGRY GOD. HIS RAGE ISN'T ANIMAL, BUT IT IS HYSTERICAL.

MARK:

I remember. I remember everything...

RITA:

Doctor, I can't... I can't see.

DOCTOR:

Don't worry, Rita, it's all right. I'll find a way, I'll reverse his power.

RITA:

What's happening?

DOCTOR:

You don't want to know. But he's between us and the door – just hang on, if I can get you to the TARDIS I'm sure I can... do something for you.

MARK:

She is tied to me by her words... I will take all of her.

DOCTOR:

Why are you doing this?

MARK:

Wouldn't you, if you could?

DOCTOR:

No!

MARK:

Feeble.

SCENE 66. INT. STAIRWELL – 1970

F/X JAMES AND LENNY ARE CLIMBING THE STAIRS.

JAMES:

Leave the talking to me, Lenny.

LENNY:

Whatever you say, James.

JAMES:

In fact, perhaps you should stay out here.

LENNY:

Why?

JAMES:

You can be a bit abrasive.

LENNY:

So can he.

JAMES:

Yeah, but he's Mark Carville and you're not, so he gets away with it.

LENNY:

I'll be quiet, I'll be low-key, I'll give the situation whatever it needs.

F/X THEY ARRIVE AT A DOOR.

JAMES:

OK.

F/X HE KNOCKS. SOUNDS OF MARK'S TRANSFORMATION BEHIND THE DOOR.

JAMES:

He'd better be in, after all –

LENNY:

Shh – listen.

JAMES:

(BEAT) What is that?

LENNY:

We gotta get in there.

F/X LENNY KNOCKS ON THE DOOR, HARDER.

JAMES:

What's going on?

LENNY:

Something big. But why now...?

F/X MORE NOISE FROM BEHIND THE DOOR.

JAMES:

You know, don't you? What's going on?

F/X LENNY KNOCKS AGAIN.

LENNY:

Ah, nuts to this.

F/X LENNY STARTS KICKING THE DOOR DOWN.

SCENE 67. INT. APARTMENT — 1970

F/X DOOR IS KICKED IN, LENNY AND JAMES ENTER.

JAMES:

What the —

LENNY:

It's Mark.

JAMES:

What?

MARK:

You!

DOCTOR:

James, be careful!

JAMES:

That's Mark?

MARK:

You came here to take from me again, like you always do.

JAMES:

No! I didn't want to come at all, he made me — Lenny!

LENNY:

I'll handle this — James, maybe you should go [and I'll —]

MARK:

No! He stays.

LENNY:

Mark, this is good. It's what I've always wanted for you — but I wanted it for all three of you.

JAMES:

You wanted this?

DOCTOR:

What is he?

LENNY:

Do you remember now? Home?

MARK:

Yes... I forgot, for a long time. But now I remember.

LENNY:

All our people can become this powerful, if we get the adulation of the masses.

DOCTOR:

All you need is love?

LENNY:

But the people in charge, they don't like us doing it. They say it changes us, gives us a thirst for more power, domination – but this is our true nature. That's what they're denying. That's why they banned photographs, anything that records...

DOCTOR:

So you came here.

LENNY:

We're dopes. We ought to be using our power. We can travel in time, manipulate the vortex – but we never even leave our own planet.

DOCTOR:

And so you're turning this planet into a giant battery to power your monsters.

JAMES:

By making us famous?

DOCTOR:

Yes. (TO LENNY) But you made them famous, instead of yourself. You stay in the background. Why?

LENNY:

I'm an orchestrator. My place is behind the scenes.

DOCTOR:

Mark, he's afraid of this power. He wants you to wield it for him, he wants to control you!

MARK:

I don't take orders from no-one. Not Lenny, not James. Never again.

JAMES:

I never gave you orders.

RITA:

D... Doctor...?

DOCTOR:

Hold on, Rita, hold on.

MARK:

You gave everyone orders.

JAMES:

Someone had to, man. It wasn't holding together on its own.

MARK:

Nine hours I spent recording a guitar solo. Nine hours. You listened to every take and told me we'd almost got it right.

JAMES:

Mate —

MARK:

And then you came in early the next day and did it yourself in twenty minutes.

JAMES:

I just did what was for the good of the group. More than you ever did.

MARK:

What?

JAMES:

When Korky wrote a song, you never even came in to work on it with us. You never helped him.

MARK:

Don't bring him into this.

JAMES:

Why am I asking you to come back to the group? You only ever think of yourself anyway.

LENNY:

No!

F/X MARK LETS OUT A SHARP CRACKLING BLAST.

JAMES:

(SCREAMS)

F/X JAMES' CHARRED BODY SLUMPS TO THE FLOOR.

LENNY:

What the hell did you just do?

DOCTOR:

Killed him. And he used the last of Rita's strength to do it. She's dead.

LENNY:

No! I needed all three. The Triumvirate — that's how it worked in the old days. Three of you linked, working together would've been unstoppable. You weren't meant to do this!

MARK:

I'll do what I like.

LENNY:

No! I did this to you.

MARK:

And you can take it away?

LENNY:

I can. Absolutely I can. You need the people of this world, if they turn against [you -]

MARK:

Then I should destroy you too.

LENNY:

Woah, woah -

MARK:

So long, and thanks for all the cash.

LENNY:

Sorry, Doctor, but -

F/X LENNY ACTIVATES HIS TIME MACHINE.

MARK:

So now it's just the two of us.

DOCTOR:

Mark, listen. You don't want to destroy me -

MARK:

I do though.

DOCTOR:

No, I can help -

MARK:

I don't want to be helped. I just want to burn everything that refuses to be mine.

DOCTOR:

Mark, please!

MARK:

And I'm going to start with you.

GRAMS

DR WHO THEME

PART FOUR

GRAMS DR WHO THEME

SCENE 68. INT. APARTMENT – 1970

F/X AS BEFORE. LENNY ACTIVATES HIS TIME MACHINE.

MARK:

So now it's just the two of us.

DOCTOR:

Mark, listen. You don't want to destroy me –

MARK:

I do though.

DOCTOR:

No, I can help –

MARK:

I don't want to be helped. I just want to burn everything that refuses to be mine.

DOCTOR:

Mark, please!

MARK:

And I'm going to start with you.

DOCTOR:

We, er, could discuss whether or not you should kill me over a cup of tea.

MARK:

What?

DOCTOR:

Now, where did I put the matches...? Ah, here they are.

F/X DOCTOR LIGHTS A MATCH.

MARK:

Blimey, you're annoying. I'm going to enjoy killing you.

DOCTOR:

Oh look, someone's left the gas on.

MARK:

What?

F/X DOCTOR OPENS THE OVEN DOOR AND DROPS THE MATCH INTO THE GAS INSIDE. WHOOSH OF FLAME.

DOCTOR:

Oh yes, that was me. The gas has been building up in there for a couple of minutes. Oh, I'm so sorry: your photographs appear to have caught on fire.

F/X PICTURES ON THE FLOOR HAVE CAUGHT FIRE.

MARK:

(HOWLS) Not the pictures!

DOCTOR:

I thought so. Destroying them cuts off your power source, doesn't it?

MARK:

(HOWLS)

DOCTOR:

Interesting. Cheerio!

F/X DOCTOR RUNS FROM THE ROOM, SLAMS THE DOOR.

SCENE 69. INT. CELLAR — 1960

F/X SADIE IS UNCHAINING NYSSA.

SADIE:

Let's just shoot her.

LENNY:

This has to look like an accident, Sadie. People have seen Korky around town with this girl. When she turns up dead, I don't want him to get blamed.

SADIE:

Why don't you just take the body away in your time machine?

LENNY:

It's broken.

SADIE:

Oh, great.

LENNY:

It's OK, I can fix it, but it's not made to carry more than one person and something burned out when it brought her and me through.

NYSSA:

What do you have planned?

LENNY:

You got curious, you poked around down here, you fell down the stairs and broke your neck. Seems consistent with your character. Now, time to go up the steps — ready to come tumbling down again.

F/X THEY DRAG NYSSA UP SOME STONE STEPS. SHE STRUGGLES.

LENNY:

Struggle all you want, I got all day and nobody's going to find us [down —]

F/X THE SOUND OF LENNY'S TIME MACHINE.

LENNY:

What the hell...?

SADIE:

Your time machine... but nobody can operate that except —

NYSSA:

You.

F/X ANOTHER LENNY HAS APPEARED IN THE CELLAR.

ANOTHER LENNY:

(OFF) Lenny!

LENNY:

What the hell're you –

ANOTHER LENNY:

(OFF) Something happened. I gotta talk to you.

LENNY:

I'm kinda busy with –

F/X NYSSA PUNCHES HIM IN THE GUT.

LENNY:

Oof!

F/X NYSSA PUSHES SADIE INTO HIM, KNOCKING THEM BOTH DOWN THE STAIRS. LENNY AND SADIE CRY OUT IN PAIN AND ALARM. NYSSA RUNS AWAY UP THE STAIRS.

LENNY:

Don't just stand there, stop her!

ANOTHER LENNY:

Right!

F/X LENNY SHOOTS IN NYSSA'S DIRECTION, THE LASER CRUMBLES PARTS OF THE STONEWORK. HE'S MISSED – THE DOOR CLANGS SHUT AND NYSSA IS FREE.

LENNY:

You let her get away!

ANOTHER LENNY:

Me? You had her!

LENNY:

You distracted me! Anyway, she was supposed to be holding the girl.

SADIE:

Don't blame me!

LENNY:

(BEAT) So what the hell're you doing here anyway?

SCENE 70. EXT. DOCKS

F/X THE TARDIS IS LANDING. AS IT LANDS, NYSSA RUNS TOWARDS IT. SHE REACHES IT AS THE NOISE ENDS, STOPS TO CATCH HER BREATH. THEN THE DOOR OPENS AND THE DOCTOR EMERGES.

DOCTOR:

Nyssa!

NYSSA:

Doctor! I knew you'd come!

DOCTOR:

I'm sorry it took me so long to work it out.

NYSSA:

You were almost too late. The man from the airport, with the gun – he kidnapped me. But then another version of him turned up...

DOCTOR:

That's the one I was following. I'm sorry I didn't come sooner – I didn't know where you'd gone, and –

NYSSA:

It doesn't matter, you're here now. They're in a cellar at the docks – they've got one of The Common Men.

DOCTOR:

We need to find the others. Tell them what's happening.

NYSSA:

Do you know what's happening? Because I certainly don't!

DOCTOR:

If I'm right, something which could unlock enough power to destroy worlds. Hundreds of worlds. So let's hope this is one of those odd occasions when I'm wrong.

SCENE 71. INT. CELLAR — 1960

F/X TWO LENNY'S STILL TALKING.

LENNY:

(EXCITED) You got them to ascend?

ANOTHER LENNY:

Woah, woah, woah. Only Mark, and it didn't work out.

SADIE:

What d'you mean, didn't work out?

ANOTHER LENNY:

It took longer than I thought. The group had already split up.

SADIE:

You can't let them split up. Get them back together.

ANOTHER LENNY:

That's gonna be a little difficult. After Mark ascended he killed James.

LENNY:

(BEAT) Oh.

ANOTHER LENNY:

So we've got to change history.

SADIE:

Again?

ANOTHER LENNY:

Yeah, again. We got to keep the group together and get them to ascend together.

LENNY:

How come it took so long? We had ten years.

ANOTHER LENNY:

Hey, I did everything I could. Every step of the way I had to get the hysteria going, get people talking, get people listening to their music. Then I took control myself, stopped any bad press getting out. Couldn't have done more.

LENNY:

But we had the whole template, everything that made The Beatles famous. Everything except the songs.

ANOTHER LENNY:

You got Korkey here?

SADIE:

Yeah, we've just been wiping his memory.

ANOTHER LENNY:

Perfect. You've got to put it into his head what's going to happen when the group splits up, and what he's got to do about it. He's gotta be the buffer between Mark and James, right?

SADIE:

And that'll work? That'll keep them together?

ANOTHER LENNY:

If not, we try something else. We've got nothing but time.

SCENE 72. EXT. STREET — 1960

F/X DOCTOR AND NYSSA STRIDING DOWN THE STREET IN HAMBURG.

DOCTOR:

I don't know where they've come from. But they are alien.

NYSSA:

I know.

DOCTOR:

You know?

NYSSA:

It's obvious if you know what you're looking for.

DOCTOR:

Oh. I see. Well, they derive power from being known of. The more people who meet them, who see pictures of them, who hear their voices, who read about them — that all creates a web which enables them to draw energy from those people.

NYSSA:

So their power comes from being famous.

DOCTOR:

Exactly. So they travelled here and found the most famous people they could — people whose music and image has been replicated around the globe. The fact they write and perform the music themselves strengthens the effect — the whole package is bound up with their personalities. It wouldn't work as well with, say, Elvis.

NYSSA:

Who's Elvis?

DOCTOR:

I'll explain later. There's also something to do with them being a group – Lenny mentioned a triumvirate.

NYSSA:

Why can't Lenny do this himself?

DOCTOR:

I think there's some personal risk involved and he wants someone else to take it. He seems to think he can control them.

NYSSA:

This is it.

F/X THEY STOP WALKING.

DOCTOR:

The Pfannkuchen?

NYSSA:

Now I understand, it means 'Doughnut'!

DOCTOR:

Of course, you've been stuck here without the TARDIS to translate the language.

NYSSA:

I was starting to pick up some German. It seems very logical. I rather like it.

DOCTOR:

And I like doughnuts. Come on.

F/X DOCTOR OPENS THE DOOR AND STEPS INSIDE.

SCENE 73. INT. CELLAR — 1960

F/X ALIEN TECHNOLOGY NOISE, WHICH THEN STOPS.

ANOTHER LENNY:

It's done.

SADIE:

Will it work?

ANOTHER LENNY:

I'm gonna go back to 1970 and find that out, Sadie.

LENNY:

(OFF) Yeah, get out of here. I'm getting sick of the sound of my voice.

ANOTHER LENNY:

Ain't I full of charm today. OK, I'm going.

F/X OTHER LENNY ACTIVATES HIS TIME MACHINE AND VANISHES. LENNY STARTS WALKING OVER.

LENNY:

(OFF) Let's see if we can bring Korky round.

SADIE:

Right. How do we explain how he ended up down here?

LENNY:

Does he have any cash on him?

F/X SADIE CHECKS KORKY'S POCKETS.

SADIE:

Yes, a few deutschmarks.

LENNY:

Take them and tell him someone robbed him down here. If he remembers Nyssa, we'll say she did it.

SADIE:

You know, I could keep women like her away from him permanently if you'd let me —

LENNY:

Sorry, but no. I need you working out there with the other fans. You're my focal point.

SADIE:

Aw.

LENNY:

Don't give me that [face -]

F/X A COMMS DEVICE BEEPS.

SADIE:

What's that?

LENNY:

Huh. It's... my communicator.

F/X LENNY GETS THE DEVICE OUT. IT KEEPS BEEPING.

SADIE:

Who's calling you?

LENNY:

Don't say the Judes found me. Not when I'm so close... You answer it.

SADIE:

What?

LENNY:

If it's Judes, play dumb. Say... you found the communicator.

SADIE:

No.

LENNY:

Do it!

SADIE:

All right, all right.

LENNY:

Hit that switch there.

F/X SADIE HITS THE SWITCH AND THE BEEPING STOPS.

SADIE:

Er, yes? Hello?

F/X DISTORTED ALIEN VOICE COMES OVER THE COMM.

COMMANDER:

(D) We're looking for the Emperor Paternis.

LENNY:

(TO HIMSELF) Emperor?

SADIE:

I don't know who you mean.

COMMANDER:

(D) His name is Klyneln. His future self sent us to assist him.

LENNY:

Future self?

COMMANDER:

(D) Yes.

SADIE:

What does it mean?

LENNY:

It means it worked. It means we won.

SCENE 74. INT. PFANNKUCHEN CLUB — 1960

F/X NOT BUSY: HANDFUL OF DAYTIME DRINKERS. DOCTOR WALKS OVER TO A TABLE WHERE MARK AND JAMES ARE SITTING.

DOCTOR:

Mark! James! Good to see you.

MARK:

Have we met?

DOCTOR:

Ah. Good point. Not yet.

NYSSA:

This is the Doctor.

JAMES:

Oh! Your friend! He turned up, then.

MARK:

Nyssa, have you seen Korky?

NYSSA:

He's in trouble, I'm afraid.

JAMES:

Oh lord, has he set fire to the bunk again?

DOCTOR:

Not that sort of trouble. This is going to sound odd, but... you're not human.

JAMES:

Eh?

DOCTOR:

The three of you. None of you are.

MARK:

(LAUGHS) What? I see now why you didn't get my jokes, Nyssa – I was being too subtle. Not human!

F/X SPACESHIP NOISE FROM OUTSIDE THE CLUB, FAINT AT FIRST, GROWING LOUDER.

DOCTOR:

I wish there was some evidence I could [show –]

NYSSA:

Doctor – what's that noise...?

DOCTOR:

Yes. It sounds like...

F/X DOCTOR STANDS AND WALKS TO THE WINDOW.

JAMES:

What?

MARK:

Is it a plane?

DOCTOR:

(OFF) No. I'm afraid it's not. Outside, quick!

F/X DOCTOR OPENS THE DOOR AND STEPS OUTSIDE.

NYSSA:

Doctor!

F/X NYSSA STANDS AND FOLLOWS HIM.

SCENE 75. EXT. STREET — 1960

F/X NYSSA JOINS THE DOCTOR IN THE STREET. A SPACESHIP IS NEARING. PEOPLE IN THE STREET ARE PANICKING, RUNNING AWAY.

NYSSA:

It's a spaceship, isn't it?

DOCTOR:

Capable of space and time travel, I think.

NYSSA:

But the amount of energy to transport a ship that size —

DOCTOR:

Colossal. Yes. So whoever we're dealing with, they're that sort of people.

NYSSA:

What do they want?

DOCTOR:

Let's ask them. (CLEARS THROAT: SHOUTS) Excuse me? What do you want?

F/X BARRAGE OF LASER GUN FIRE. DOCTOR AND NYSSA RUN BACK INTO THE CLUB.

SCENE 76. INT. PFANNKUCHEN CLUB — 1960

F/X DOCTOR AND NYSSA RETURN AND SHUT THE DOOR.

MARK:

What in the [name of —]

DOCTOR:

I don't know, but clearly they came here to get rid of Nyssa and myself.

JAMES:

Why?

DOCTOR:

I don't know, but in my experience if people are trying to kill you, you're usually doing something right.

MARK:

What are they?

DOCTOR:

Well spaceships, obviously. Should've been careful what I wished for.

F/X A TELEPHONE ON THE BAR RINGS. BARMAN (GERMAN) ANSWERS IT.

BARMAN:

(OFF; GERMAN ACCENT) Hello, the Pfannkuchen? (PAUSE; THEN CALLS) Is there anyone here called 'the Doktor'?

DOCTOR:

That's me.

F/X DOCTOR STRIDES OVER TO THE BAR, TAKES THE PHONE.

DOCTOR:

Hello?

LENNY:

(D) Doctor.

DOCTOR:

Where did those ships come from, Lenny?

LENNY:

(D) The future. A future where I won.

DOCTOR:

What?

LENNY:

(D) And my boys are the most powerful beings the galaxy has ever seen, and we got a whole empire and the kind of firepower you just saw out there.

DOCTOR:

I see. Did you just phone me to boast?

LENNY:

(D) No, I phoned to tell you to get out of there. And don't even think about harming Mark and James.

DOCTOR:

I hadn't. They're entirely innocent in all this, aren't they?

LENNY:

(D) You won't hurt them because they're innocent. Right, that's interesting to know.

DOCTOR:

I notice your ships have stopped shooting. They don't want to hit Mark and James, do they?

LENNY:

(D) My troops can beam in and get you.

DOCTOR:

But they haven't yet, which means we must be beyond the range of their transmats.

LENNY:

(D) Dream on, wiseguy.

DOCTOR:

So that buys us a couple of minutes. Thank you.

F/X DOCTOR SLAMS THE PHONE DOWN.

JAMES:

A couple of minutes to do what?

DOCTOR:

I don't know. Is there a back way out of here?

NYSSA:

That ship managed to target you from over a mile away. They'll find you before you reach the TARDIS.

MARK:

We might be better off barricading the door, stopping them coming in.

DOCTOR:

(BEAT) Why the rush to get us out? He knows I won't harm you, and we can't live on lager and peanuts forever.

MARK:

We can try.

DOCTOR:

(BEAT) There is a way out. And he's afraid I'll work it out if he leaves me here long enough.

NYSSA:

Then you'd better hurry.

DOCTOR:

(BEAT) Does anyone know when this club was built?

SCENE 77. EXT. STREET — 1960

F/X LENNY AND SADIE STANDING IN STREET. SADIE HELPING KORKY TO WALK. SPACESHIP HOVERING IN SKY ABOVE.

LENNY:

How's our boy, Sadie?

SADIE:

Heavy.

KORKY:

(GROGGY) I've got to get to the gig.

LENNY:

Easy. The gig's not till tonight.

KORKY:

Who are you?

LENNY:

Nobody you know.

SADIE:

I can't believe that thing's really up there.

LENNY:

Believe it, baby. And it's all mine.

F/X LENNY OPERATES HIS COMMUNICATOR.

LENNY:

OK, send a squad of guys down as soon as you're in range. Twenty should do it. Get in there and bring the Doctor and his friend out.

COMMANDER:

(D) Understood.

SCENE 78. INT. PFANNKUCHEN CLUB – 1960

F/X THE DOCTOR IS RACING AROUND THE CLUB, LOOKING FOR SOMETHING.

NYSSA:

What are you looking for?

DOCTOR:

Controls.

JAMES:

Controls for what?

MARK:

He's flipped.

JAMES:

If he's flipped so have I. That thing out there's definitely a spaceship.

DOCTOR:

(SHOUTS) I suggest you all leave. Whatever happens, this isn't going to be a good place to be.

JAMES:

Us too?

DOCTOR:

No, you stay here. Now... back rooms.

F/X DOCTOR OPENS A DOOR.

BARMAN:

(CALLS) Hey! Private, no entry!

DOCTOR:

I said everyone – out of here!

F/X DOCTOR GOES THROUGH THE DOOR.

SCENE 79. INT. BACK ROOM – 1960

F/X DOCTOR KEEPS RANSACKING THE PLACE.

DOCTOR:

Come on, come on...

F/X NYSSA, MARK AND JAMES ENTER. DOCTOR PULLS A CUPBOARD OPEN.

DOCTOR:

Aha!

MARK:

What the hell...?

F/X DOCTOR FLIPS SOME SWITCHES AND A CONTROL PANEL COMES TO LIFE.

DOCTOR:

Pretty basic, but they should be able to get us out of here.

F/X DOCTOR OPERATES MORE CONTROLS AND THE BUILDING STARTS TO SHUDDER.

DOCTOR:

James, make sure anyone who hasn't left the building does so immediately, will you?

JAMES:

Right.

F/X JAMES LEAVES. DOCTOR KEEPS OPERATING CONTROLS.

MARK:

The club is a spaceship too?

DOCTOR:

The spaceship Lenny used to bring you to Earth, with a bit of surface remodelling. A perfect disguise.

NYSSA:

I'll bet there's equipment here that's been amplifying the hysteria.

DOCTOR:

Yes, Lenny's been boosting enthusiasm for the group, and if necessary he uses the crowd as a weapon.

MARK:

You're saying it's not us they're reacting to? Just this guy's machines?

DOCTOR:

It was always there, but he was enhancing it.

MARK:

So we're not that good, then?

DOCTOR:

You're good. Just not as good as the real thing, that's all.

MARK:

Oh.

DOCTOR:

Lenny clearly thinks he can just slot anyone into The Beatles' place in history and get the same result. But he is mistaken. You can't replicate that perfect combination of talents and personalities, who came together at the right moment in history to create something marvellous. The problem with people who try to engineer history is they don't appreciate the wonder of sheer happenstance.

F/X CLUNK AS THE ENGINES SHIFT UP A GEAR. JAMES RETURNS.

JAMES:

The place is clear now.

DOCTOR:

Hold tight, everyone.

NYSSA:

Hold tight onto what?

DOCTOR:

Anything. Each other, if you can't find anything else. Here goes...

F/X DOCTOR OPERATES MORE CONTROLS AND THE ENTIRE CLUB LIFTS...

SCENE 80. EXT. STREET — 1960

F/X LENNY WATCHES THIS HAPPEN.

LENNY:
Dammit!

SADIE:
Oh my god...

KORKY:
I don't think I'm quite right. It looks like the club's sort of... lifting up...

COMMANDER:
(D) Do I open fire?

LENNY:
No! The boys are in there. Are you in transmat range yet?

COMMANDER:
(D) Just coming into range now.

LENNY:
Good. Bring me aboard, cloak the ship and catch up with them.

SCENE 81. INT. BACK ROOM — 1960

F/X DOCTOR PILOTING THE CLUB-SHIP.

JAMES:
Where are we going?

DOCTOR:
Away from here. Liverpool?

MARK:
Sounds good.

DOCTOR:
I wonder what else is on board this thing? There must be a communicator... and logically, the genetic modelling equipment he used to create your flesh-suits will be here too.

NYSSA:
Is there anything we can use to stop Lenny?

DOCTOR:
As long as we've got Mark and James, his plan won't work. If I can work out how to operate this ship's time-travel capacity, we could get them away from here.

NYSSA:

What about Korky?

DOCTOR:

We'll have to do something about him later. If I take them out of the timelines altogether I [can -]

F/X A MATTER TRANSMITTER SOUNDS - DIFFERENT FROM LENNY'S TIME MACHINE.

NYSSA:

What's that?

DOCTOR:

Someone's trying to board us with a transmat. I'm going to speed up and see if I can stop him getting a lock on us...

F/X TRANSMAT FADES OUT AGAIN.

MARK:

He's vanishing...

JAMES:

Nice one, Doctor.

DOCTOR:

And I think I've located the controls for the time-travel [capability -]

F/X LASER BEAM-TYPE NOISE FROM OUTSIDE. EVERYTHING SUDDENLY GOES VERY STILL.

NYSSA:

Tractor beam!

MARK:

What does that mean?

NYSSA:

We can't move, we're suspended in the air.

DOCTOR:

I'll see if I can still use the time-travel -

F/X TRANSMAT AGAIN. LENNY APPEARS IN THE ROOM.

LENNY:

OK, give it up now.

MARK:

If you think we're coming with you -

LENNY:

You are coming with me. And not just because I've got a gun.

JAMES:

The Doctor's told us about you.

LENNY:

I'm sure he has. That's why I'm going to wipe your memories and make you forget about it.

MARK:

You can't just –

LENNY:

OK, stop talking now.

JAMES:

Bu- (HE STAMMERS, UNABLE TO FORM WORDS)

DOCTOR:

Subliminal suggestion?

LENNY:

They do what I say.

DOCTOR:

But you can't do it remotely, can you? Only in person. Otherwise you'd never have come here yourself, would you?

LENNY:

What's that supposed to mean?

DOCTOR:

You're a coward.

LENNY:

Right.

DOCTOR:

You clearly are. You don't want this power for yourself, because you're afraid of it, afraid of what it'll do to you – so you're giving it to people you can control.

LENNY:

Believe what you like.

F/X TRANSMAT NOISE. LENNY, MARK AND JAMES HAVE ALL GONE.

NYSSA:

Doctor...?

DOCTOR:

Yes.

F/X DOCTOR STARTS WORKING QUICKLY AT THE CONTROL PANEL.

NYSSA:

If Mark and James have gone –

DOCTOR:

I know, I know! I think I've got the hang of these controls –

NYSSA:

They could fire on us any moment!

DOCTOR:

Then let's hope I've got it right!

F/X DOCTOR OPERATES ONE LAST CONTROL AND THE CLUB IS SWAMPED BY A LOUDER, BIGGER VERSION OF THE NOISE OF LENNY'S TIME MACHINE.

SCENE 82. EXT. STREET – 1960

F/X TRANSMAT NOISE. LENNY APPEARS ON THE STREET WITH MARK AND JAMES.

LENNY:

And I'm back.

SADIE:

You got Mark and James!

LENNY:

No sweat.

SADIE:

Are they OK?

MARK:

Yeah.

JAMES:

Yeah.

SADIE:

Lenny, they don't seem OK.

LENNY:

I'm just keeping them calm until I can wipe their memories.

SADIE:

What about the Doctor and Nyssa?

LENNY:

Oh, they're gone. (BEAT) Gonna have to find a new venue for the gig tonight.

SCENE 83. INT. PFANNKUCHEN CLUB — 1966

F/X THE CLUB-SHIP MATERIALISES. IT'S OUT OF CONTROL.

NYSSA:

Doctor — you did it!

DOCTOR:

Don't congratulate me just yet, Nyssa...

NYSSA:

What's happening?

DOCTOR:

Suddenly getting free of the tractor beam is playing havoc with the flight controls. But don't worry, I think I can land us in the —

F/X VAST SPLASH! AS THE SHIP LANDS IN THE SEA. DOCTOR AND NYSSA FALL TO THE GROUND.

DOCTOR:

— sea.

F/X DOCTOR AND NYSSA PICK THEMSELVES UP OFF THE FLOOR.

NYSSA:

When are we?

DOCTOR:

I'm not sure how this read-out works...

F/X BLEEP AS HE OPERATES THE CONTROLS.

DOCTOR:

Er... 1966? Sometime in the summer... I think it's June. I should steer clear of London in case I bump into myself.

NYSSA:

What now?

DOCTOR:

We need to take Lenny out of the equation somehow.

NYSSA:

But he's so powerful now.

DOCTOR:

Then let's use his power against himself. Lenny's obsessed with avoiding bad press. He closes it down very aggressively.

NYSSA:

You think it's got something to do with how their power works?

DOCTOR:

He said something to Mark about turning the people of this world against them. Perhaps negativity has the opposite effect.

NYSSA:

Could we use it to de-power The Common Men?

DOCTOR:

That's a tall order. It would take a lot to put a dent in their popularity. (BEAT) But I've got another idea. Which glass was James drinking out of?

SCENE 84. EXT. STREET — 1970

F/X A STREET IN LONDON. A VOICE ECHOES OUT ACROSS THE STREET FROM A ROOFTOP. THE COMMON MEN ARE PLAYING A GIG.

JAMES:

(OFF; ECHO) Thank you!

F/X CROWD CHEERS, CLAPS.

MARK:

(OFF; ECHO) It's good to be back... now our next number is going to be the A-side of our next single.

JAMES:

(OFF; ECHO) Is it?

MARK:

(OFF; ECHO) Yeah.

JAMES:

(OFF; ECHO) I thought it was going to be my one?

MARK:

(OFF; ECHO) That's the B-side.

JAMES:

(OFF; ECHO) Really?

KORKY:

(OFF; ECHO) We're going to split up again in a minute.

F/X LAUGHTER FROM CROWD.

SADIE:

This is great.

LENNY:

Yeah.

SADIE:

Do you have to take them away?

LENNY:

Sorry. Nothing lasts forever, kid.

MARK:

(OFF; ECHO) Right – we've got back together... but we've got a problem with tuning up.

JAMES:

(OFF; ECHO) It's the cold, I can't grip the keys.

MARK:

(OFF; ECHO) Give us a minute, folks.

F/X THE DOCTOR WALKS TOWARDS LENNY AND SADIE.

DOCTOR:

Enjoying the show?

LENNY:

You!

SADIE:

What's he doing here?

LENNY:

Don't panic, Sadie, don't panic. (TO DOCTOR) My ships are cloaked, Doctor, still up in orbit. They can destroy you any time.

DOCTOR:

I'm sure they can.

LENNY:

All I have to do is give the word. Nobody would know it had anything to do with me – it'd look like you died of a heart attack.

DOCTOR:

Very impressive. (BEAT) I've got someone to give the word to as well, you know.

SADIE:

What?

LENNY:

He's bluffing.

DOCTOR:

Am I? How interesting.

SADIE:

Kill him. He's annoying.

DOCTOR:

Nyssa is monitoring this, poised to put our plan into action as soon as I give the word – or as soon as you kill me, whichever happens sooner. Unless you give up.

F/X BEAT; THEN LENNY AND SADIE BOTH LAUGH.

SADIE:

Just like that?

DOCTOR:

Yes. Give up on your plan and tell me how to release the time lock you put on 1957.

LENNY:

What are you going to do if I don't?

DOCTOR:

I can't tell you.

LENNY:

You can't expect me to give up without even knowing what you're threatening me with.

DOCTOR:

But if I told you, you might find a way around it.

LENNY:

OK, this is just dumb. I ain't giving up. You got nothing.

JAMES:

(OFF; ECHO) And we're back. Sorry, we've only had ten years in the business, we're still learning.

DOCTOR:

Oh dear. I'd hoped I wouldn't have to do this.

F/X DOCTOR OPERATES A WALKIE-TALKIE.

DOCTOR:

Nyssa? Go ahead.

NYSSA:

(D) Right, Doctor.

MARK:

(OFF; ECHO) As we were saying half an hour ago, this is the A-side of our next single...

LENNY:

And when will we see this plan of yours come to fruition?

DOCTOR:

Oh, here they come.

F/X POLICEMEN MARCH THROUGH THE CROWD TOWARDS LENNY. CROWD PUZZLED.

JAMES:

(D) Wait up – the rozzers are here...

LENNY:

What?

POLICEMAN:

Mr Leonard Kruger?

LENNY:

Yeah?

POLICEMAN:

I'm arresting you for the murder of James O'Meara.

LENNY:

What? He's right up there!

POLICEMAN:

You have the right to remain silent...

LENNY:

You did this. You – the Doctor!

DOCTOR:

I didn't do anything.

POLICEMAN:

You have the right to –

LENNY:

It was her! Not me.

SADIE:

What?

POLICEMAN:

The evidence we have puts you at the scene, Mr Kruger. Now we need you to [come with –]

LENNY:

Back off!

F/X LENNY'S LASER GUN FIRES. CROWD SHOCK.

DOCTOR:

Look out!

LENNY:

I still got my fleet.

F/X LENNY OPERATES HIS COMM.

LENNY:

(TO COMM) Take them out. The police, the crowd, everyone!

F/X NOTHING HAPPENS.

LENNY:

Respond. Come on!

DOCTOR:

They're gone. We're on a different track of history now.

LENNY:

I'll undo it. Whatever you did, I'll go back -

SADIE:

The time machine!

DOCTOR:

...is out of batteries. I told Korby how to remove them.

POLICEMAN:

Can you stop with the weird stuff, sir, and get in the back of the van [please]?

F/X LASER ZAP AGAIN. POLICEMAN IS KILLED.

POLICEMAN:

(DEATH SCREAM)

DOCTOR:

No! You didn't have to kill him.

LENNY:

Nobody try to follow me! (HE RUNS OFF)

DOCTOR:

Don't let him get away! I still need his help!

SCENE 85. RADIO BROADCAST – 1970

NEWSREADER 1:

A story breaking from the scene of pop group The Common Men's comeback concert in central London – Metropolitan Police have attempted to arrest Leonard Kruger, the group's manager. Scotland Yard has confirmed that Mr Kruger, who evaded arrest, is wanted in connection with the death of singer and bass player James O'Meara...

SCENE 86. INT. PFANNKUCHEN CLUB – 1970

F/X NYSSA INSIDE THE CLUB, TALKING TO THE DOCTOR ON A WALKIE-TALKIE.

NYSSA:

Doctor? Are you there?

DOCTOR:

(D) Yes... can't find Lenny though. He vanished into the crowd. Are you still in the club?

NYSSA:

Yes, in Hyde Park. The radio news has got hold of the story.

DOCTOR:

(D) Thanks to Rita. She said she'd use every contact she had.

NYSSA:

What can I do?

DOCTOR:

(D) Help me look for Lenny.

NYSSA:

Aren't the police doing that?

DOCTOR:

(D) It might be useful if I could get to him first. I'd hoped he might come quietly, but no luck.

NYSSA:

Maybe I could [come and –] [SHE'S CLUBBED ON THE HEAD BY SADIE]

DOCTOR:

(D) Nyssa?

F/X SADIE PICKS UP THE WALKIE-TALKIE.

SADIE:

I've got your friend.

SCENE 87. RADIO BROADCAST – 1970

NEWSREADER 2:

...extraordinary turn of events, a body recovered from the foundations of an apartment building in North London, has been identified as Common Men bassist Paul O'Meara. The block, which opened in May 1967, was under construction at the time the group's now manager, Leonard Kruger, is alleged to have..

SCENE 88. EXT. STREET – 1970

F/X LENNY IS RUNNING, HIS BREATHING BECOMING LABOURED. HE STOPS TO CATCH IT.

PEDESTRIAN:

Mate? Are you all right?

LENNY:

I'm OK... yeah, I'm... OK. (STABBING PAIN) Agh-!

PEDESTRIAN:

You sure you don't need a hospital?

LENNY:

Leave me alone!

F/X LENNY SHOOTS HIS LASER GUN, KILLING THE PEDESTRIAN.

PEDESTRIAN:

(DEATH SCREAM)

LENNY:

Get away from me! All of you! Stop looking at me!

F/X LENNY RUNS. COMMOTION ON PAVEMENT.

SCENE 89. RADIO BROADCAST – 1970

RITA:

It's hard to believe what Lenny Kruger's pulled off here. He fooled everyone. I've interviewed the Common Men before and after September 1966 and I didn't know. But yeah, it's true. They're going to make a statement about it soon.

SCENE 90. EXT. STREET — 1970

F/X DOCTOR IS LOOKING FOR LENNY, ALSO TALKING ON WALKIE-TALKIE.

DOCTOR:

Sadie, listen to me. Lenny has already lost.

SADIE:

(D) Says you.

DOCTOR:

Yes, and I'm right. Being venerated and adored makes his people strong, being hated makes them weak. The news will be spreading across the world — the world believes he killed James. Very soon he will die — but first I have to find him.

SADIE:

(D) Why? What do you care whether he lives or dies?

DOCTOR:

I've stopped him making his monsters, but now I need to undo what he did. The world can't be like this.

SADIE:

(D) I like it like this.

DOCTOR:

Please, Sadie!

SADIE:

(D) Stop looking for him or I'll kill your friend.

DOCTOR:

You think that'll do any good?

SADIE:

(D) What will do any good now?

DOCTOR:

Undoing what he did. Don't you see? None of this will ever have happened. You can live a whole new life. (BEAT) Or be an accessory to James' murder.

SADIE:

(D) But I'm not —

DOCTOR:

The evidence is there. And unless you help me now, I'll drop it into the lap of Scotland Yard.

SCENE 91. INT. PRESS CONFERENCE — 1970

F/X FLASHBULBS ETC.

JAMES:

I was hired to take James' place in September 1966, and was immediately sent for plastic surgery. But y'see they told me it was an accident. We hadn't even met Lenny then. It's very weird, y'know, having had him working for us all this time, knowing what... they say he's done.

SCENE 92. INT. BASEMENT FLAT — 1970

F/X LENNY SITS IN A CORNER, SHIVERING, WATCHING TELEVISION.

NEWSREADER 1:

(D) ...other members of the Common Men, Mark Carville and Korcky Goldsmith, have admitted they knew their bandmate had been replaced by a lookalike, but had been told the real James O'Meara had suffered a nervous breakdown and gone to a private sanatorium in New Mexico.

F/X SUDDENLY, THE DOCTOR BARGES THE DOOR DOWN. IT TAKES A COUPLE OF TRIES, THEN HE ENTERS.

DOCTOR:

There you are!

LENNY:

Don't... don't come any closer.

DOCTOR:

If you kill me, you kill yourself. This story about you is unstoppable now.

LENNY:

It's not true.

DOCTOR:

I know. But it's very convincing. Nyssa and I used the genetic refashioning technology on your ship to create a lifeless dummy of James. Then we traced the rumours about James being dead back to their source and made them seem true.

LENNY:

And you got the boys to lie for you.

DOCTOR:

When they found out what you had planned... Your whole history is a lie, anyway. All fudged and pushed into position for your benefit – and it's a pale copy of the real thing, a soulless cover version of history.

LENNY:

I'll get lawyers... all I gotta do is... ride it out...

DOCTOR:

Look at you, Lenny. You'll be dead within a day. The news is only just reaching America. Even if the truth comes out, it'll be too late for you. Give me the key for your time lock. I'll go back, undo what you did, and...

LENNY:

None of this will have happened.

DOCTOR:

Exactly.

LENNY:

(BEAT) I'm proud of what I did. This was a huge operation, and I did it almost alone... just me and some schoolkid I picked up in Liverpool... and I almost made it. Almost. And if I give you that code I won't even remember it.

DOCTOR:

You won't remember anything at all if you don't.

LENNY:

(BEAT) You've got a point.

SCENE 93. INT. CAVERN CLUB — 1963

F/X THE COMMON MEN PLAYING THE LAST FEW BARS OF THEIR SONG. APPLAUSE FROM AUDIENCE. AS CLOSE TO THE TUNE FROM 'AN UNEARTHLY CHILD' AS POSSIBLE.

JAMES:

(ON MIC) Thank you!

F/X THEY LEAVE THE STAGE.

DOCTOR:

Very good.

MARK:

Thanks.

KORKY:

Have we met?

NYSSA:

No. I don't think so.

DOCTOR:

That last number of yours could be a hit.

JAMES:

You're not from a record label, are you?

DOCTOR:

Sadly no.

MARK:

Shame.

DOCTOR:

But... I do have a proposition for you. Would you be interested in working as someone else's backing group?

JAMES:

At the minute, we'd be interested in anything that pays.

DOCTOR:

Good. It's a chap by the name of Chris Waites.

KORKY:

From the Carollers?

MARK:

Posh lad. His real name's (POSH VOICE) Aubrey, don't you know.

DOCTOR:

He's looking for a new image, a new sound. He wants a Merseybeat group to back him.

MARK:

Cashing in on The Beatles.

KORKY:

So's everyone.

JAMES:

Ah well. If you can't beatle them, join-le them!

SCENE 94. EXT. STREET — 1963

F/X NEAR THE PRINCE OF WALES THEATRE. SOUNDS OF HYSTERICAL CROWDS IN DISTANCE, GROWING CLOSER AS THE DOCTOR AND NYSSA APPROACH.

DOCTOR:

I knew the name was familiar. Susan had one of their records. She used to play it in the TARDIS. I didn't like it... but I was so much older then.

NYSSA:

But if things have only just changed now, how could you have heard their record back then?

DOCTOR:

This was how things always were. But this was the moment I was supposed to set things on that path.

NYSSA:

So it was always going to turn out this way?

DOCTOR:

Not if we'd made a hash of it, no. History would have been wrong forever and Lenny's army would have run riot. But now history is as it always was, Lenny was always supposed to bring the Common Men here... and he was always supposed to get caught by his own people, thanks to our tip-off, and hauled off home.

NYSSA:

But they didn't take Mark, James and Korky?

DOCTOR:

They don't know they're here. Using time travel technology is an offence in itself, and Lenny's not owning up to bringing anyone with him.

NYSSA:

I thought the Common Men might prefer to go back to Bional.

DOCTOR:

I think they'll have more fun here. Did you see the chart? They've just gone in at number thirty-four. In three weeks it'll peak at number two.

NYSSA:

Is that good?

DOCTOR:

Very good. Any other time they'd have a decent shot at number one, but it's occupied by someone else at the moment.

SCENE 95. INT. PRINCE OF WALES THEATRE — 1963

F/X INSIDE THE THEATRE. EXCITEMENT OF CROWD.

DOCTOR:

They're on next.

NYSSA:

Oh good.

DOCTOR:

Not enjoying it so far?

NYSSA:

I just... don't really understand a lot of it.

RITA:

I know, it's a bit naff. But it'll be worth it for The Beatles.

DOCTOR:

Are you here to review the show?

RITA:

No, just to see it. Why?

DOCTOR:

Just thought you might be a music writer.

RITA:

(FLATTERED) Oh. Really?

DOCTOR:

Here they come!

F/X WILD APPLAUSE.

GRAMS DR WHO THEME

END

FANFARE FOR THE COMMON MEN – SONGS

Song #1: Who Is That Man

This should be upbeat and pacy, a breezy skiffle-type dance number. A combination of 'I Saw Her Standing There' and 'Twist and Shout' by The Beatles and 'Foot Tapper' by The Shadows. We need only this opening part of the song.

Well, Who is that man
The man who has a plan.
See the danger in his eyes?
It'll twist your soul away
So don't you listen to his lies
Or he'll turn your night to day.

He says: 'Who are you?'
'I'm the girl that you love.'
You say: 'Who are you?'
'I'm the man from up above.'
...

Song #2: Just Count To Three

This should have a bit of a bounce to it. A combination of 'From Me To You' by The Beatles and 'Dance On' by The Shadows. We only need the end part of the song.

...

When the time comes to be true
When the time comes just be you
I'll fly to you
From out the blue
You'll know it's me
Just count to three
To one, to two, to three.

You'll know it's me
Just count to three
To one, to two, to three.

Song #3: Oh Won't You Please Love Me?

A driving rhythm to and plenty of Hank Marvin-style guitar. A combination of 'I Wanna Hold Your Hand' by The Beatles and 'Apache' by The Shadows. We need the whole song.

Hey girl
You are the one
That's all I have to say
My love
Burns like the sun
I'll blow your world away!

Oh won't you please love me?
Oh won't you please love me?

Beneath this skin
There's another me
Just let me in
You'll be sure to see
How much
You mean
To me.

Oh won't you please love me?
Oh won't you please love me?

(HANK MARVIN-STYLE GUITAR BREAK)

And if you let me I will show you the stars
Just give your heart to me and we'll
Go far, go far, go far

Oh won't you please love me?
Oh won't you please love me?

Beneath this skin
There's another me
Just let me in
You'll be sure to see
How much
You mean
To me.

Oh won't you please love me?
Oh won't you please love me?
Oh won't you please love me?
Oh won't you please love me?